APRIL 5, 1952

MOTION PICTURE HERALD

TV COMPETITION HOTTER BUT STILL NO MENACE, PANEL MEMBERSHIP FINDS

The HERALD INSTITUTE of Industry Opinion

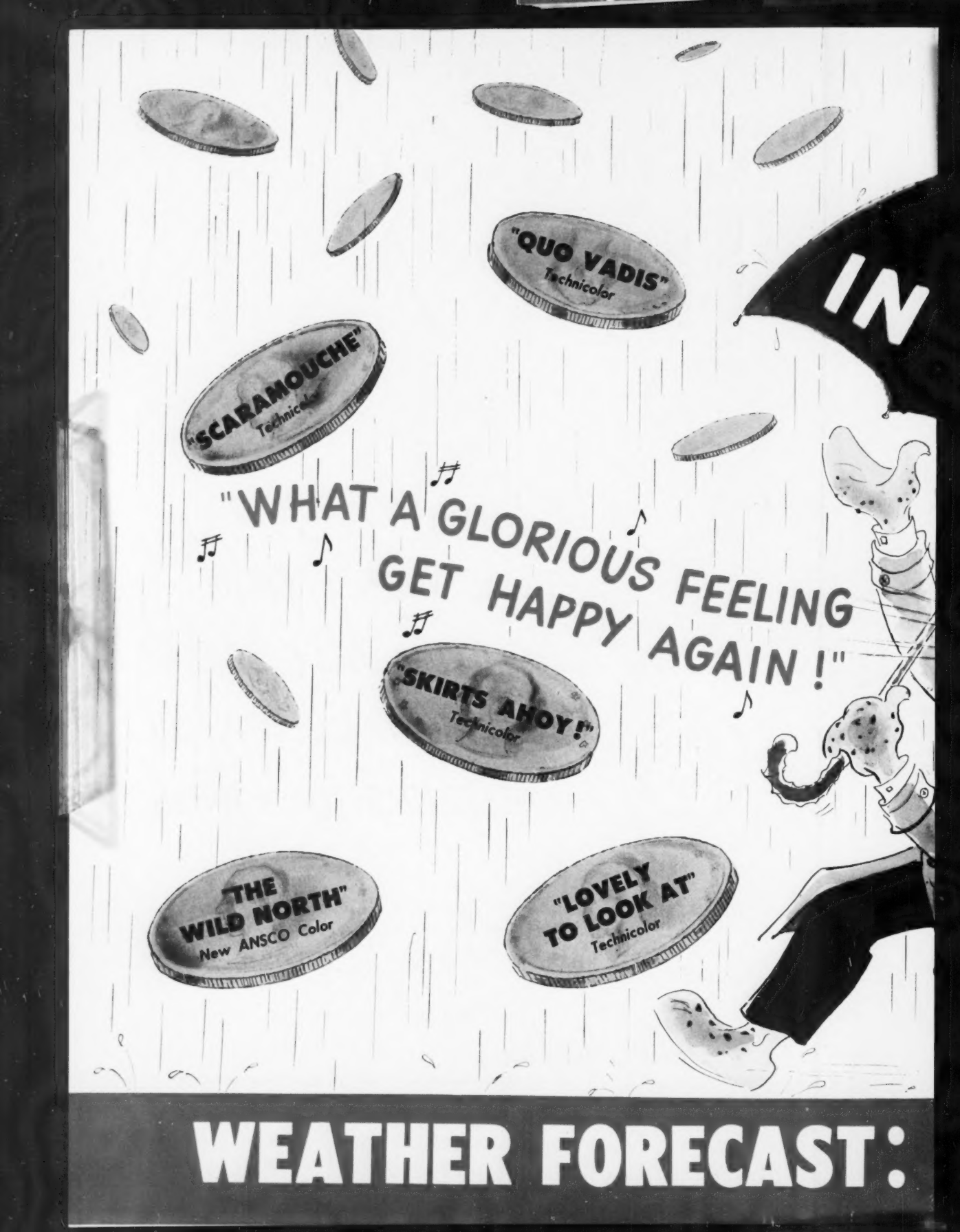
REVIEWS *(In Product Digest)*: MARA MARU, BELLES ON THEIR TOES, ENCORE, THE BATTLE AT APACHE PASS, JACK AND THE BEANSTALK, THE MAN IN THE WHITE SUIT, TARGET, FAITHFUL CITY, WITHOUT WARNING, MURDER IN THE CATHEDRAL

Better Theatres for APRIL

- Picture-Conditioning Auditoriums
- A Drive-In Snack Plan Revised
- Counterfeit: A Holiday Menace

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In Two Sections, Section One



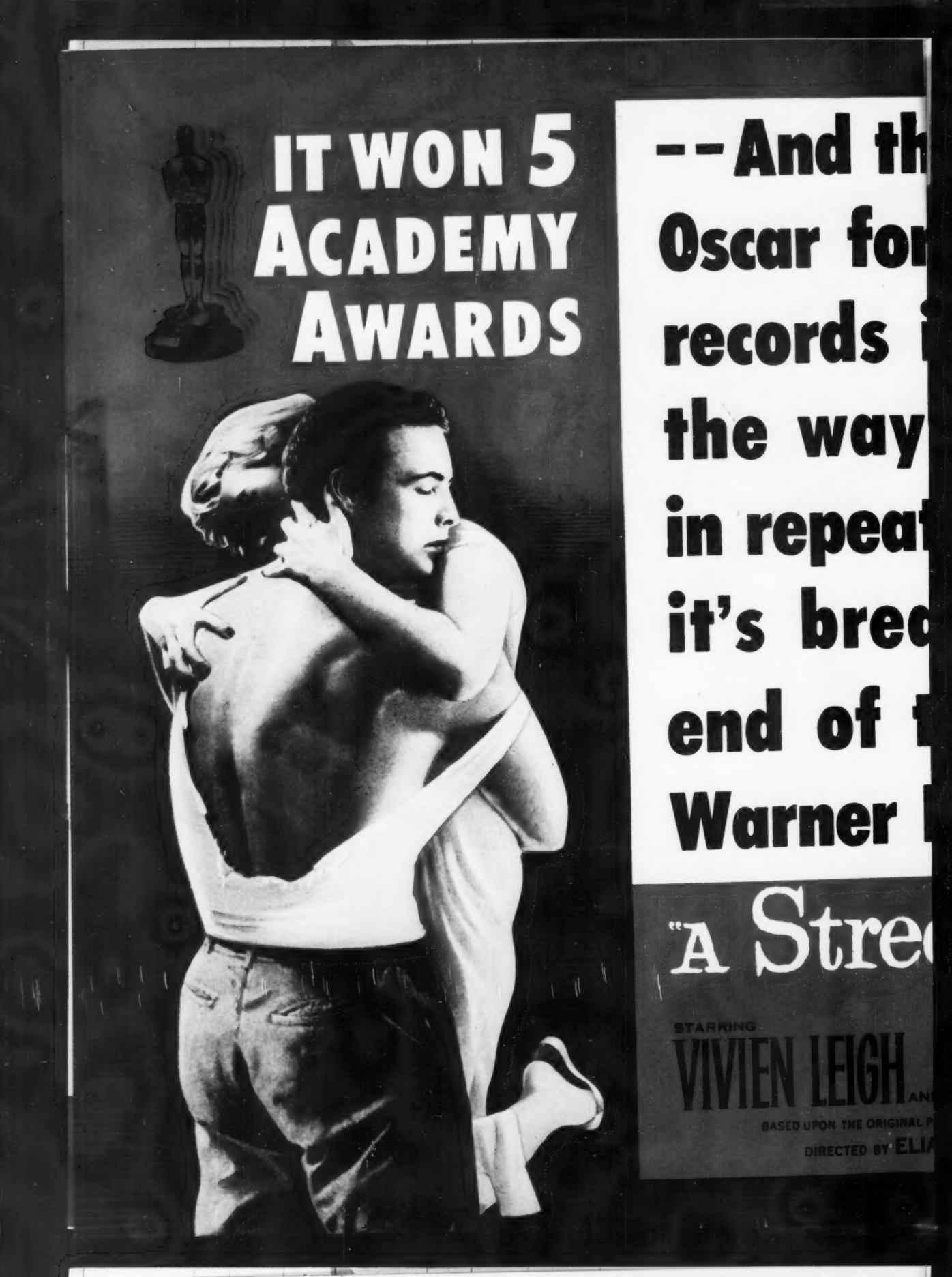
WEATHER FORECAST:



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GOLDEN M-G-M SHOWERS!


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BASED UPON THE ORIGINAL
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The Perfect Family Picture!

(Developed for your boxoffice by 20th Century-Fox)



The **"CHEAPER BY THE DOZEN" FAMILY** Is Back On The Screen In The Book-Of-The-Month Best-Seller **"BELLES ON THEIR TOES"** *Technicolor*

starring JEANNE CRAIN · MYRNA LOY · DEBRA PAGET · JEFFREY HUNTER · EDWARD ARNOLD

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THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 1

April 5, 1952

What Price Research

MANY American industries that do a dollar volume of business considerably less than that enjoyed by motion pictures maintain research organizations. In fact a good many individual industrial firms have research projects that dwarf everything done by all the film firms taken together.

The continuing and abiding lack of interest in any research beyond determining figures on current operations—if that be research—is hard to understand. Depending as the motion picture does on optical and aural effects, a good case could be made that this industry needs more research than the average. After all this is the electronic age. The wonders of science have done much for every type of activity, films included. Yet there have been no really fundamental, generally applied, improvements in pictures since the advent of sound and color.

The lack of major industry research is not due to any shortage of enginers or scientists. The activities, for example, of the Society of Motion Picture and Television Engineers and of the Research Council in Hollywood, are fine so far as they go but they are necessarily limited in scope.

It is true that the industry has benefitted by extensive research programs in such firms as Eastman Kodak, DuPont, National Carbon, Technicolor and many others. However, the development activities of those and other outside companies are naturally directly related only to improving the market for their own products and only indirectly helping the industry.

A good deal of excellent work also has been done in individual departments of major producing companies. Sound systems have been improved and color processes developed as witness the new WarnerColor being introduced in the feature release "The Lion and the Horse."

One beneficial effect of the Theatre Owners of America's new committee on research, headed by Mr. Charles Skouras, will be to focus attention on this neglected topic. While it is unlikely that TOA alone would finance a major research undertaking looking to important technical developments, the exhibitor organization can do much to stimulate interest. Logically such an all-industry organization as COMPO might sponsor research.

When the majority sentiment is that something should be done about research, a beginning can be made. Before raising hopes of technical miracles to revolutionize motion pictures and give a tremendous stimulus to the box office, it must be realized that major research undertakings require several things: 1) competent personnel operating under high-calibre scientific leadership, 2) time—lots of it; 3) money—by the hundreds of thousands of dollars; 4) proper selection of projects for investigation; and, 5) a reasonable degree of freedom and independence from dictation by persons in or outside the industry.

■ ■ ■

Hughes vs. Jarrico

FROM the public relations point of view the action taken by Mr. Howard Hughes, production head and principal stockholder of RKO, in his controversy over screen credits for the writer Mr. Paul Jarrico is constructive. Mr. Hughes not only has filed suit in the Superior Court of Los Angeles for a declaratory judgment relieving the company of any "demand" the writer might make but also he has served notice on the Screen Writers Guild that he will not be bound by any arbitration award favorable to Mr. Jarrico. The latter was dismissed by RKO and his name removed from "The Las Vegas Story" after his refusal to tell the House Committee on Un-American Activities whether he had been a member of the Communist Party.

For his part Mr. Jarrico has filed a countersuit for $350,000 against RKO. The Screen Writers Guild feels that the matter is simply an "ideological question" between Mr. Hughes and the writer. The Guild's official position, according to a letter from Miss Mary C. McCall, Jr., president, to Mr. Hughes is, "We have no choice but to protect his (Jarrico's) professional rights."

Where the several matters raised will end in the law courts and arbitration hearings may not be predicted at this time. However, the stand taken by Mr. Hughes—that he does not want anyone working on an RKO film who may be suspected of Communist activity—undoubtedly will meet with a sympathetic public response.

It would indeed be regrettable if the Screen Writers Guild voted a strike against the RKO studio under these circumstances. The Guild's attitude in this matter is similar to that of some would-be "liberal" organizations who assert that a company, a school system or the Government itself is powerless to defend itself against an individual who seeks to undermine or destroy it while cloaking himself with freedom. The Supreme Court decided quite otherwise in the case of the top Communist leaders.

The elaborate rules worked out by the Screen Writers Guild and the producers, in justice, never were meant to make it impossible to remove the work and name of one suspected of Un-American activity from a motion picture. The others who worked on the film, its financial backers and the producing firm have rights to be protected, just as does an individual writer.

Mr. Hughes is to be complimented on his continuing, aggressive campaign against possible Communist activity in that sector of Hollywood subject to his influence. If the Screen Writers Guild locks with him on this issue, that organization cannot help but hurt its own standing before the public. Theatre patrons may not be expected to discover and weigh the legal niceties. In any strike the general impression created would be that Mr. Hughes wants an "unfriendly witness" before the Un-American Activities Committee out of RKO Pictures and the Guild wants him in.

■ ■ ■

¶ The new contract negotiated by the Screen Actors Guild and the producers gives little comfort for those who are looking for a decline in production costs. Although many performers have low annual earnings, and stability in the film acting professions is to be desired, still some of the new scales are quite astonishing. The minimum rate for day players, singers or stunt men has been increased from $55 to $70 per day. Players getting up to $300 per day receive double time for Sunday location work. Players receiving over $300 per day get only time and a half for such work. Airplane pilots receive $100 instead of $90 for work at the studio each day and $130 instead of $120 for location work. The new contract runs to June 1, 1958, but may be reopened in 1954 and 1956.

Letters to the Herald

We Have It

To THE EDITOR:

Reference is made to "Letters to the HERALD," March 22 issue wherein Alex Perkins, Le Center, Minn., states, "Get third dimension."

Mr. Perkins, we have third dimension. A recent demonstration was given Los Angeles exhibitors by the Natural Vision Corporation and the response of the exhibitors was more than enthusiastic. Even though the demonstration was brief, there was intermittent applause throughout the showing. The glasses used have been perfected to the point of being beneficial to the eye and one forgets he is using them because he is so absorbed in what he is seeing.

The exhibitors should support and encourage Arch Oboler in every way in his forthcoming production of the first third dimensional feature as I predict the public will clamor for "More!"—*L. C. FRIEDMAN, Normandie Theatre, Los Angeles, California.*

Product Triteness

To THE EDITOR:

Clientele is drying up because of triteness of product and lack of originality or willingness to gamble on the part of the producers. Another way of putting this is too much censorship. There should be less catering to censorship codes and boards. Pictures like "Streetcar Named Desire," even if unprofitable at the box office (which it will not be) tend to open up new audience sectors, also prevent jaded appetites of regular theatre-goers.

Research pictures should be produced in which the whole industry pays the shot in case of loss, as a gamble in developing new tastes among the public.—*SOL ALLEN, Premier Operating Corp., Toronto, Canada.*

The Asset Of Color

To THE EDITOR:

I am sure that, if all pictures were in color that (1) attendance would be greater at my theatre and (2) color would be a good asset to compete with TV if and when it comes to my town.—*EUGENE VENNE, Longueil, Quebec.*

Simple Stories

To THE EDITOR:

The recent big hits, notably "Caruso" and "Show Boat," have something in common that should not be overlooked; the music, Technicolor and the lush production values. Each tells a simple, human story with the villains very black and the heroes and heroines, if not snow-white, at least with hearts of gold under their checkered mantles. People love to see a villain get his come uppance instead of having his errors investigated psychiatrically. They want retribution, not conclusions. Unless you can give your audience that feeling of satisfaction at the end of the picture, it is useless to make the product in the first place.—*FRANK BOYLE, Saxon Theatre, Fitchburg, Mass.*

Color Cost High

To THE EDITOR:

I would like to see more pictures in color because the public prefers them to black and white. However, the cost is prohibitive. When a color system is devised that could be made for considerably less money, then undoubtedly there will be more pictures made in color. At the present time, the producers and distributors could not bear the financial burden of making all pictures in color even if there were sufficient capacity in the color laboratories to do so.—*AL LICHTMAN, Director of Distribution, 20th Century-Fox, New York.*

A Fair Audit

To THE EDITTOR:

In offering percentage terms in small situations of 10,000 or less population, I believe a fair and impartial audit of each situation's expenses be certified to distributors and these expenses be a part of any contract carrying percentage terms—*GLEN D. THOMPSON, President, Thompson Theatres, Oklahoma City, Okla.*

Stories for New Stars

To THE EDITOR:

New stars are introduced in good pictures, but are soon slugged with a rotten story and low budget picture. Care should be taken in selecting scripts after a "hit" with a new star.—*JAMES B. CAGLE, Higgs Theatres, Pell City, Ala.*

Develop New Faces

To THE EDITOR:

I think every unit in the industry should cooperate to the utmost in establishing new faces, new names and that they should come from people who have talent as well as looks.—*CHARLES R. GILMOUR, President, Gibraltar Enterprises, Inc., Denver.*

Exhibitor Union

To THE EDITOR:

Exhibitors need a union, too. The only fighting they do is among themselves rather than against newspaper advertising rates, high film rentals, clearance and forced playing time.

If such an exhibitors' organization were in existence with high enough assessments against each member to employ top executives with power to act against distributors, newspapers, etc., and stipulated sums appropriated for research, we might again enjoy some sort of prosperity overdue us now.—*W. W. WEHR, Park Theatre, Pleasantville, N. J.*

A Round Table

To THE EDITOR:

If distribution is sincere let all the presidents and general sales managers invite exhibitors from various sections of the country to hold a round table discussion. Make the meeting closed or, at least, no publicity so the parties concerned can speak out without fear. Good will may be engendered so the industry can pull together before we're pulled apart.—*New Jersey Exhibitor.*

Offer New Players

To THE EDITOR:

The industry has relied too much on talent which is getting on the "oldish" side. The essence of show business is to have something new or unusual. The industry is not following tradition of show business when it continues to present on the screen the same old faces.—*President, Independent Distributing Corp., New York.*

Color for "A" Picture

To THE EDITOR:

Any increase in the number of pictures in color should cover only "A" or high bracket productions. Theatre patrons should be made to feel, and expect, that a feature in color is good entertainment.—*J. H. ASHBY, Allied Rocky Mountain Independent Theatres, Inc., Denver.*

Appearances Important

To THE EDITOR:

Personal appearances of new stars in small towns would help the small theatres and build up the new stars faster.—*L. BRAZIL, Jr., New Theatre, Bearden, Ark.*

MOTION PICTURE HERALD

April 5, 1952

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RED issue rears its head to continue to bedevil the industry Page 16

INDUSTRY leaders refute American Legion Communist charges Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

20TH-FOX net profit for year 1951 reported at $4,308,431 Page 18

TV gives away millions of free tickets to shows annually Page 21

BOX OFFICE Champions for the month of March Page 22

JUSTICE Department files suit against theatre companies Page 22

FRENCH film industry roused over New York State ban on film Page 24

ARBITRATION plan for industry is pushed by leaders Page 26

COMPO moves ahead, weighs new plan for payment of dues Page 26

TECHNICOLOR reports net profit for the year of $1,918,431 Page 27

BRITISH newsreels outsmart TV with rights to Grand National Page 30

JOHNSON, Michigan exhibitor leader, urges shorter programs Page 32

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JACK VERSER of Interstate Circuit is town's "man of the year" Page 41

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Operators of drive-ins, getting ready to start their new season, confidently look for record business in the months to come. Many have added playgrounds and other recreation facilities and expect to run top-grade pictures as the distributors recognize their potential earning capacity. Despite the ban on new construction by the National Production Authority, there should be a couple of hundred new installations openings as the season starts. Many were started before the NPA restrictions were announced.

▶ Look for an energetic bid by the television networks for the summer TV audience. In a recent study, designed to keep advertisers from their usual hot-months hiatus, NBC concluded that there are 94.8 per cent of the TV families available in an average summer week and that "watching television is, by far, the favorite summer activity in TV homes." Quite apart from the conventions in July, which will attract a huge and interested viewing audience, many of the big television shows will stay on the air.

▶ Mid-April is now the Federal Communications Commission's target date for ending the television station freeze. If it gets pushed back much further, it may necessitate another postponement in the theatre TV hearings, slated to start May 5.

▶ UPT president Leonard Goldenson's announcement that many corporations are interested in using theatre television for sales and stockholder meetings opens up a whole new line of thinking on theatre revenue and theatre TV possibilities.

▶ Successful operation of Italian Film Export, subsidized by 12½ per cent of frozen U. S. film earnings in Italy, may well set a pattern which other countries may want to follow. Talks for new agreements with the French and the British are due this year and governments in both these and other countries will watch closely the results obtained through IFE activities in the American market.

▶ If the Senate upholds House-ordered cuts in the Federal Communications Commission budget, the final allocation of new television stations may be considerably delayed. The Commission is overworked as is and a reduced budget may mean an even more pressing load of work for its staff.

▶ Civil Defense authorities plan another test of theatre television in the future. They say the last test didn't quite develop all the background information they need to determine how to fit the new medium into their training program.

▶ Salary Stabilization Board officials say it will still be quite a while before the board issues its ruling on talent salary control. Executive Director Joseph Cooper may even make another trip to the West Coast for further talks with union and studio officials.

▶ The Supreme Court will probably announce before it quits in June whether or not it will hear the distributors' appeal in the Milgram case. Should the court decide to review the case, argument and a final decision will go over until late this fall.

▶ Supreme Court observers believe that the more private treble-damage anti-trust cases the industry brings to the Supreme Court, the less chance there is of the justices agreeing to take any one. The court, it is felt, doesn't want to be put in the position of "policing" any particular industry.

▶ The contractual right of the SWG to stipulate assignment of screen credits, given the guild by the studios years ago in the interests of terminating complicated and costly litigation, figures to come up for re-examination and possible modification as result of the Howard Hughes-Paul Jarrico controversy.

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This week in pictures



CONVENTION, in Oklahoma City, of the Theatre Owners of Oklahoma. Lounging between sessions are Cliff White, Video Theatres; J. G. Hunter, Talbot Theatres, Morris Loewenstein, president; Leon J. Bamberger, RKO Radio sales promotion manager; and C. D. Cox, exhibitor, of Binger, Okla.



By the Herald

TAKING OVER. Abe Goodman, new advertising manager of 20th-Fox, is seen at his New York office, as he was promoted last week. He had been assistant advertising manager the past three years.



FIVE HUNDRED THIRTY YEARS of service with Loew's, at the left. That's the total represented by the men at luncheon the other day for retiring division managers Lawrence Beatus, of 40 years' experience, and Eugene Meyers, with 44 years. Clockwise are John Murphy, with the circuit 29 years; Mike Rosen, 28; Eddie Dowden, 23; Leopold Friedman, 41; Joseph R. Vogel, 44; Charles Moskowitz, 39; Mr. Beatus; Ernest Emerling, 32; Maurice Seidlitz, 25; Salli Levi, 37; William Phillips, 26; Eugene Picker, 32; Mr. Meyers; Oscar Doob, 23; William A. Downs, 32; James Grady, 24, and Jack Harris, 20.



By the Herald

JOSEPH LEYTES, right, producer of "Faithful City," which RKO is releasing, said in New York Monday Israeli facilities for production have improved so much even as he was making the picture, that a native industry is assured. His English language film opens in New York Monday.



By the Herald

GINO CERVI, Italian film star, met New York news, trade, and fan writers over cocktails last week.



JEFF CHANDLER, left, and Piper Laurie, as they visited Detroit for the Detroit Free Press Awards, as outstanding new film personalities for 1951, selected by readers. With them are Alice Gorham, right, United Detroit Theatres advertising publicity director; and Earl Hudson, circuit president.



AT THE FIRST SHOWING, in Hollywood, of the new WarnerColor. It was a screening of "The Lion and the Horse" at the Academy Awards Theatre, and was attended by top executives. Above are Frank Lovejoy, Steve Trilling, Jack L. Warner, the company's vice-president in charge of production; and songwriter Johnny Green.



AS LOUIS WEINBERG, Columbia circuit sales executive, was honored at the New York office, on his 25th company year. Front row, Paul Lazarus, Jr., Leo Jaffe, A. Schneider, Mr. Weinberg, Abe Montague, Louis Astor, and Nat Cohn. Rear, H. H. Kaufman, Aldo Ray, Rube Jackter, Joseph Freiberg, and Irving Wormser.



MARSHALL NEILAN, right, noted screen director, writer, and actor, arrives for a visit in New York, from Hollywood.

By the Herald



ROYAL MOVIE FAN is Crown Prince Akihito of Japan, who is greeted at a Tokyo screening of "Carnegie Hall" by United Artists' Robert Lury.

CAUGHT IN THE ACT of acting Mayor of Buffalo. That's Elmer F. Lux, at the desk at the right, filling in for vacationing Mayor Joseph Mruk. With him are Henry J. Osinski and the Rev. Julius Szabo, of Catholic Charities. Mr. Lux is Darnell Theatres general manager, and a Variety canvasman. He is also City Council president.



The Herald Institute of Industry Opinion

INSTITUTE PANELISTS REPORT:

TV IS COMPETITIVE BUT NO MENACE

by RED KANN

MANY exhibitors are feeling the competitive nudgings of television more sharply today than six months ago. And six months ago those nudgings were formidable enough. Forty-four per cent of the combined exhibition panelists of *The Herald Institute of Industry Opinion* declare this is the current condition confronting them on home TV. Another 39 per cent find competition offered by television today is running at about the level prevailing a half year back. Sixteen per cent reports grosses are feeling the keen end of the TV barb less than before. This group appears to be pretty happy about it, too.

These findings are based on 74 per cent of the total returns. Eight per cent of the returns faced an automatic elimination because the question remained unanswered. There was another 18 per cent which could not answer because television has not yet reached the areas or the communities in which theatre men comprising this bracket operate; chiefly, of course, these are in localities up to 7,500 in population. The conclusions, therefore, are predicated on the 74 per cent which had the information and made it available to *The Institute* for analysis.

Exhibitors evidently are feeling TV competition in ratio to the penetration of home receiving sets. This may not surprise, but it is interesting to observe with what accuracy it works out. As the coaxial cable grows longer and as television digs more deeply into new territory, an ever expanding number of theatre men are finding themselves in contact with a situation now long familiar to showmen in the key and sub-key situations.

For instance, 51 per cent of exhibitors reporting to *The Institute* from towns up to 7,500 population point out that competition offered by TV is greater today than it was six months ago. Forty-seven per cent in the next population bracket with a range of 7,500 to 30,000 population arrive at the same conclusion.

Same Opinion Prevails in Cities of 30,000-100,000

The identical opinion prevails in cities of 30,000-100,000 population where 46 per cent of the exhibitor-panelists find their business is battling television's inroads more so today than before. Even in the big cities of 100,000 and more, there is a 35 per cent opinion which holds that the competition is greater than ever although another 38 per cent of exhibitors in this category report no change in the climate as compared with six months ago.

The analysis, of course, differs in various exhibition strata. Forty per cent of the operators in the small situations covered in the 7,500 population group, feel the competition now is about the same as it was last September. In virtual agreement are their fellow-exhibitors whose theatres are in small towns and cities with populations running from 7,500 to 30,000; they report to the tune of 36 per cent that the situation remains in status quo.

Most convinced of all that the battle lines have not grown more taut are the showmen in cities with a range of 30,000 to 100,000. They say—43 per cent strong—that television has made no new gains. However, they do not say—nor does virtually anyone else—that the inroads are insignificant. There is a very wide concern and a considerable worry over home TV versus the motion picture theatre and much uncertainty over the pattern of the future.

There will be comfort, no doubt, in the findings of that combined exhibition group of 16 per cent which thinks the competition has dropped. Nine per cent of exhibitors in towns up to 7,500 population think so; 17 per cent of those operating in situations of 7,500-30,000; 11 per cent of those in the 30,000-100,000 category and 27 per cent of those in cities of 100,000 and more. Their combined view emerges at 16 per cent.

Hollywood Sees Competition Of TV Less Than Before

While *The Institute* directed its questions on the competitive effects of TV to the exhibition panel, production and distribution also desired to be heard. Hollywood thinks the competition is less today than six months ago by a 60 per cent expression of opinion. But the split between those who believe it greater and those who believe it about the same is even—20 per cent for each.

Some 54 per cent of the Distribution panel expressed no opinion on this point. Of the 56 per cent which did vote, the breakdown shows that 17 per cent see an acceleration in the competition, 39 per cent find the situation unchanged and the remaining 44 per cent believe there's less.

Where TV competition exists, is it especially noticeable on any particular night, or nights, of the week, *The Institute* asked?

(Continued on page 14)

COMPETITION'S PEAK NIGHTS

Exhibition panelists of The Herald Institute of Industry Opinion were asked if home TV competition was particularly noticeable on a certain night, or nights, of the week. The following chart arranged by size of situations gives their answers in terms of percentages of the opinions expressed:

Population	0-7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined
Sunday	30%	33%	29%	20%	28%
Monday	6%	7%	6%	9%	7%
Tuesday	8%	7%	8%	12%	9%
Wednesday	14%	8%	14%	16%	13%
Thursday	4%	7%	6%	7%	6%
Friday	10%	11%	14%	12%	12%
Saturday	6%	8%	6%	12%	8%
No particular night	22%	19%	17%	12%	17%

Television, the subject of this week's study by the Herald Institute of Industry Opinion, will be the subject also of the second half of the current analysis, to appear in an early issue of the Herald. The present attitude of all branches of the industry concerning the release of pictures to television, the use of the new medium for promotion and advertising, and the value of theatre television will be examined.



Supplementing the Recent Announcement of the Sales Plan for M-G-M's Famed Screen Triumph

QUO VADIS

THE GREATEST MOTION PICTURE OF ALL TIME

MORE FIGURES THAT PROVE "QUO VADIS" IS THE BOX-OFFICE GIANT OF ALL TIME!

"Q.V." grosses, last week, in all of the new engagements compared to "GWTW" in the same cities and the same theatres. All of the grosses below are exclusive of admission tax.

	"QUO VADIS"	"GWTW"
BOSTON (2 Theatres)	$80,449	$63,322
INDIANAPOLIS	$30,025	$33,165
KANSAS CITY	$36,085	$37,046
NEW ORLEANS	$37,115	$35,279
NORFOLK	$30,098	$25,004
WASHINGTON	$52,305	$54,752
BUFFALO	$47,065	$40,196

Announcing the next step in the merchandising of M-G-M's box-office giant!

QUO VADIS

Concerning arrangements for the exhibition of Q. V. in cities of approximately 25,000 to 100,000.

A Message About
"QUO VADIS"
FOR THEATRES IN TOWNS UNDER 25,000 POPULATION

"QUO VADIS" HAS NOW ESTABLISHED ITSELF AS THE GREATEST GROSSING PICTURE (NEXT TO "GONE WITH THE WIND") SINCE THE INCEPTION OF OUR INDUSTRY.

Arrangements have been completed, or shortly will be, for the exhibition of "QUO VADIS" on first run in the cities across the country having a population of over 25,000.

In fulfillment of our promise expressed in our first advertisement that every community in the country would have the opportunity of exhibiting "QUO VADIS", we are now ready to offer this great production for exhibition to our customers in towns having a population of less than 25,000.

ANY EXHIBITOR HAVING A SUITABLE THEATRE IN ANY COMMUNITY OF THIS SIZE, WHO IS INTERESTED IN EXHIBITING THIS PICTURE, SHOULD NOTIFY OUR NEAREST EXCHANGE OF THAT INTEREST WITHIN 14 DAYS AFTER THE PUBLICATION DATE OF THIS ANNOUNCEMENT AND HIS REQUEST WILL RECEIVE DUE CONSIDERATION.

Our experience with "GONE WITH THE WIND" leads us to proceed carefully with the matter of the second run exhibition of this great picture. To that end, we have chosen a few appropriate cities in which to experiment on such runs. At a later time our exchange offices will advise exhibitors when we are ready to proceed with second and following run exhibitions in the various cities located in the respective exchange areas.

The outstanding success which "QUO VADIS" has achieved to date could not have come about without the splendid cooperation of exhibitors throughout the country. We should like to take this opportunity of expressing our appreciation.

LOEWS INC.

"There's no business like QUO business!"



TV COMPETES

(Continued from page 12)

The over-all result shows television is a competitor every night of the week. Here is how combined exhibition grades the nights, the vote establishing the order of sequence:

Night	Percentage of Vote
1. Sunday	28
2. No special night	17
3. Wednesday	13
4. Friday	12
5. Tuesday	9
6. Saturday	8
7. Monday	7
8. Thursday	6

The analysis of the votes designating Sunday as the heaviest competition of the week shows exhibitors in cities over 100,000 to be less concerned than their compatriots in the 7,500-30,000 population group. Twenty per cent of the big city operators find Sunday the toughest day of all in the race with TV, whereas theatre men in the other group say it's toughest by 33 per cent. Thirty per cent of the small town showmen in the 7,500 population classification likewise establish Sunday as the worst for them while 29 per cent in cities of from 30,000 to 100,000 concur. No matter what the percentage, however, showmen on all levels of the theatre industry agree Sunday offers their most difficult problem.

As they report this, however, they point out clearly that the extent of TV competition is fluid and subject to change with programming. What they mean, simply, is this:

Television's established big shows are one thing, and they're quite a thing apparently. But guest stars on any program can step up competition regardless of the night. Thus, a relatively weak Thursday can become a powerful Thursday if, for instance, a Martin and Lewis, Bob Hope or Jack Benny make a guest appearance that night. It works back and forth in all manner of directions so that even the normally powerful Sunday can become more so if TV shows are hypoed by additional starring, or entertainment, power.

From Washington, D. C. comes the opinion that the answer is in the drawing power of the film. "With an outstanding attraction, TV does not hurt us here," this exhibitor states.

Many exhibitors place emphasis on the convenience which TV offers its audience particularly when theatres are playing indifferent or in-between product or when the weather is inclement. A New Haven showman, for example, finds his business suffers whenever the weather is unpleasant. Too, there is a widespread impression among scattered exhibitors that the normal "stay-at-home" nights, such as Monday and Tuesday, are taking it further on the chin as a result of the ease with which TV dial may be flipped. In quite substantial numbers, still other showmen report they feel the sting of TV on Wednesday and Friday nights when boxing and wrestling are shown.

A New York City exhibitor sees the situation in this light: "Television hurts on all nights. The public in TV areas has learned the art of staying at home. If the television program is not to its liking, the set is turned off but the people are already comfortably set at home for the evening. Only pictures that have tremendous appeal and buildup are drawing the public to subsequent runs."

Times Square is unaffected if the counter attraction is powerful, reports a Broadway operator but neighborhood theatres are hit on Tuesday, Saturday and Sunday if TV programs are strong.

Yet the picture is not all monotone. Some exhibitors find the novelty of television is on the downbeat. Witness:

Report from Louisiana: "Some TV shows probably keep patrons from theatres, especially when the set has just been installed. However, good pictures, along with good weather, will get them away from TV. Children and 'teen-agers prefer to get out of the house, while elderly people would rather stay at home."

Report from Oklahoma: "When television first came to this area, many sporting events were telecast. These have been discontinued. This has reduced the appeal of TV in this area. We feel also those who have had their sets for a year now select their programs and use their sets only when a particular program is on. The novelty of television is waning here."

Report from Florida: "Many TV owners are regular patrons of my theatre. A new owner may stay away for a month or two, then he tires of the small screen and limited programs on TV and wants to get out of the house. Good pictures and good weather are the main things affecting my theatre."

Report from Texas: "TV has no effect on our attendance. Class A pictures get the business regardless. Business is generally good everywhere considering a three-year drought."

Report from Upper New York State: "Television is not a deciding factor on any particular night. The theatre attraction is the important dividing factor."

There are many who subscribe to the belief that the overriding answer, provided an admittedly multi-headed problem may be reduced to a single answer, traces to Hollywood. "Improve the product and keep it coming without interruption," the concensus of such thinking runs. Aside from the wish and the hope, however, concrete suggestion as to how this might be done is lacking.

But illustrative of this viewpoint is this interesting, if generalized, comment from an exhibitor in the Rocky Mountain area: "People just cannot be in two or more places at once. As an industry we must head the entertainment parade with sufficient quality merchandise and showmanship to make the people happy—happy about spending their time and money with us."

In this same vein is the opinion of an exhibitor in Detroit: "There is every indication that, if worthwhile attractions were offered in the theatres consistently, that attendance would be built up and movie-going again become a habit. In many instances, movie programs offered on TV in this area have a great deal of appeal, more so than the movies in the theatres. This is particularly true of theatres that must change their programs more than twice a week. Concentrated effort on the part of producers and distributors to simultaneously release good product will have a very definite effect in recreating the movie-going habit."

An important figure in exhibition in the southeast approaches the situation in terms of "inertia and laziness." Here is what he thinks: "Pictures must be good enough to overcome inertia and laziness. Television programs are normally pretty poor, but they are free and it requires little energy to see them. They appeal to lazy or tired people.

Picture Quality Must Beat TV Competition

"Pictures generally are better, but must be enough better to overcome the tendency to stay at home. Pictures which do, make money. Those which don't, lose money. Mediocrity, not television, is our threat."

Innumerable theatre men either are critical or bitter about the release of old films, made for theatre exhibition, for TV. The viewpoint of this group is summarized, in part, in the comment of an exhibitor in an Atlantic Seaboard city: "I say releasing old pictures on TV hurts the industry. Because, technically and in terms of performances, they are inferior to present-day pictures. This has a bad influence on potential theatre patrons."

SEES DRASTIC CHANGE IN FILM POLICIES

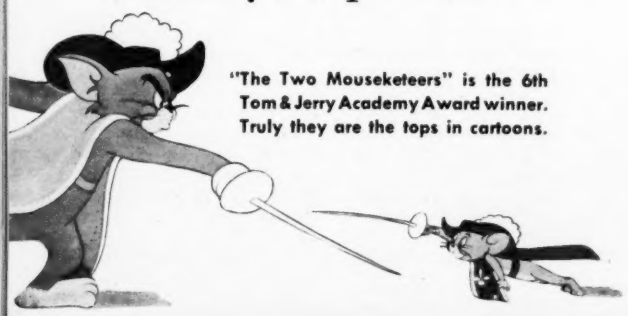
A Hollywood producer on the future order under television:

"There is no question but that television must make drastic changes in our present conception of motion picture production and exhibition. The sooner everyone realizes that old methods and ideas will no longer work the sooner we can create other ideas. Because our business is now in a state of flux, nothing definite can be expected to crystallize in the immediate future. The most important thought at the present is the realization that change is inevitable. We should stop wasting time trying to preserve the old order of things."

"Stop taking all the bows, Pop. I won an Oscar too!"



The most delightful TECHNICOLOR cartoon comedy in years "THE TWO MOUSEKETEERS", a Tom and Jerry Technicolor short produced by Fred Quimby has been honored with the industry's highest accolade. Book it NOW while the news is hot. Advertise it in your lobby and ads. It's a PLUS revenue builder that will enchant your patrons.



"The Two Mouseketeers" is the 6th Tom & Jerry Academy Award winner. Truly they are the tops in cartoons.

M-G-M's QUALITY SHORT SUBJECTS!

M-G-M TECHNICOLOR CARTOONS
(including Tom & Jerry)
GOLD MEDAL REPRINT CARTOONS
(Color by Technicolor)
PETE SMITH SPECIALTIES
FITZPATRICK TRAVELTALKS
(Color by Technicolor)

RED ISSUE REARS HEAD TO BEDEVIL INDUSTRY

Investigator Claims 38 as Party Members of 900 Writers for Columbia

The unwelcome subject of Communism returned to plague the motion picture industry during the past week.

There was nothing radically new in any of the developments. For the most part they stemmed from actions and testimony of prior months and all of them involved the production end of the industry. Here is what happened:

An investigator for the House Un-American Activities Committee said he recognized as Communist Party members 38 persons on a list of over 900 writers who worked on or sold scripts to Columbia Pictures from 1945 through 1951. He made that statement on the coast last September, but his and other testimony was released only this week.

Rep. Clyde Doyle (D., Cal.) said in California that, if there was to be a meeting between the industry and members of the House Un-American Activities Committee with a view to amending and correcting the Committee's unfavorable report on Communism in Hollywood, the industry would have to make the overtures.

Dore Schary, vice-president and head of production at Metro, initiated a new $2,304,531 libel action against the Wage-Earners Committee of the U.S.A. in Superior Court in Los Angeles. Mr. Schary holds he was falsely accused by the group of having had Communist affiliations.

Howard Hughes, managing director of RKO Pictures, asked the Screen Writers Guild for the names of those on the SWG credit panel who had voted in favor of granting film writer Paul Jarrico credit for work on "The Las Vegas Story." Mr. Jarrico last week filed a $350,000 suit against Mr. Hughes, charging contract violation and personal damages.

Rep. Richard B. Vail (R., Ill.) urged a Congressional investigation of Federal District Court Judge Leon Yankwich for his decision upholding writer Lester Cole's damage suit against MGM.

The Motion Picture Association of America had awaited with some trepidation release of the testimony given last September in Hollywood before a House Un-American Affairs sub-committee. This week the material was made public but for the most part it turned out to be information long since known.

The witness before the group was Eve Ettinger, story editor for Columbia and admittedly a Communist Party member in New York, where she worked for Paramount and Columbia, from about 1935 or 1936 to 1940 or 1941. She denied any contact with the party after going to California in 1945 and she denied also that agents might have tried to use her party membership as a means of getting her to hire particular writers for screen work.

Miss Ettinger was asked to prepare for the committee a list of all writers hired by Columbia from the time of her arrival in California to her testimony last fall. She said there were 900 names on the list. Later, William A. Wheeler, committee investigator, said: "I have recognized 38 as having been identified as having been members of the Communist Party."

Miss Ettinger was vague on naming persons she had known in the party, meeting places or other specific information. Asked whether there would be any discrimination by Columbia against writers who cooperated with the Committee, Miss Ettinger insisted there would be "absolutely none."

While in Washington a member of the Un-American Activities Committee disclosed that the group was at work on a new report which may "take a more realistic view of the Hollywood situation," Rep. Doyle indicated in Hollywood that the initiative for any meeting between the industry and members of the Committee would have to come from Hollywood.

The Representative retreated somewhat from his view, expressed in an interview last week, that such a meeting could result in bringing up-to-date what he regards as an unfair criticism of the industry's record and position on employment of Communists. The original report had sharply criticized the film industry for failing to eliminate Communists from its ranks.

Mr. Doyle said the committee had no intention of seeking a meeting with the industry but that it was always open to such approaches coming from an industry whose leaders felt the committee's report was erroneous or unfair. He stressed he was speaking only for himself and was not undertaking to speak for Rep. Wood (D., Ga.), chairman of the committee.

Mr. Schary's $2,304,531 libel suit against the Wage Earners Committee and 12 individuals of that organization cancels a similar action of February 8 in which the MGM executive had asked for $1,250,000 in damages. The new complaint reiterates the charge that the Wage-Earners Committee was picketing theatres showing pictures produced by Metro and that this campaign was based on false accusations against Mr. Schary. A libel action against the group by Stanley Kramer is also pending.

On the RKO lot, Mr. Hughes sent a letter to the Screen Writers Guild, asking flatly whether the Guild had any intention of going out on strike over the Jarrico screen-credit issue. The Guild earlier had charged Mr. Hughes with having "breached" the minimum basic agreement signed in 1951.

FILM HEADS REFUTE LEGION ON A COMMUNIST THREAT

WASHINGTON: In a face-to-face meeting with Donald R. Wilson, American Legion commander, and several of his aides, top executives of the motion picture industry last week attempted to put across the idea that Hollywood has done a good job of getting rid of Communist Party members.

Thirteen company presidents, vice-presidents and lawyers were on hand to attend the special meeting of the board of the Motion Picture Association of America which concerned itself to a large extent with the recent unfavorable report on the industry from the House Un-American Activities Committee and other adverse manifestations stemming from the same problem.

The lengthy meeting with the American Legion men, described as by far the most important of the two-day session, resulted in nothing more concrete than a promise from Legion officials that they would take up the matter with the executive committee. This week an MPAA official said no further developments between the MPAA and the Legion were likely "for some little time."

At the conference, Eric Johnston, MPAA president, and the other film officials outlined to the Legion spokesmen actions taken by Hollywood to combat Communist influence from the days of the Waldorf-Astoria declaration on. They emphasized the court suits and possible damages to which the companies have laid themselves open as a result.

The Legion, and particularly its monthly, *The American Legion Magazine*, has been highly critical of Hollywood in connection with the Red question and nationwide picketing of films which the Legion believes have been made in association with Communists or fellow-travelers has been threatened.



ESTHER WILLIAMS

Voted by the fans top favorite. Her new role in "SKIRTS AHOY!" is socko!



JAMES STEWART

He's hot at the boxoffice! Now another powerful hit in "CARBINE WILLIAMS"

STAR VALUES IN M-G-M TRADE SHOWS!

Two Great Attractions That You Must See!

"SKIRTS AHOY!"—APRIL 10th

A Wonderful TECHNICOLOR Musical from the Academy Award Company!

M-G-M presents "SKIRTS AHOY!" starring Esther Williams • Joan Evans • Vivian Blaine • Barry Sullivan • Keefe Brasselle Billy Eckstine • with The De Marco Sisters • Dean Miller • Color by Technicolor • Written by Isobel Lennart • Music by Harry Warren • Lyrics by Ralph Blane • Directed by Sidney Lanfield • Produced by Joe Pasternak • An M-G-M Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	4/10	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/10	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/10	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/10	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/10	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/10	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/10	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/10	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/10	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	4/10	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/10	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/10	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/10	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/10	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/10	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/10	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/10	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/10	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/10	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/10	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/10	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/10	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	4/10	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	4/10	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/10	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	4/10	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/10	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/10	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/10	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/10	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/10	2 P.M.

"CARBINE WILLIAMS"—APRIL 14th

A Life Story That Throbs with Action, Love Interest, Human Emotion!

M-G-M presents James Stewart as "CARBINE WILLIAMS" • co-starring Jean Hagen • Wendell Corey • Story and Screen Play by Art Cohn • Directed by Richard Thorpe • Produced by Armand Deutsch • An M-G-M Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	4/14	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/14	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/14	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/14	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/14	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/14	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/14	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/14	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/14	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/14	1:30 P.M.
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CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/14	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/14	1 P.M.
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KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/14	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/14	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/14	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/14	2 P.M.

Terry Ramsaye Says

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SCIENCE vs. SOCIETY. — This week's highest indignation is over "Latuko," that African expeditionary picture which has been so properly declared indecent and ruled out of showing in New York State, by the State Board of Regents, in support of the State Education Department's motion picture division. This was on appeal from the American Museum of Natural History, sponsor for the film.

That the issue should have arisen in the first place is to be attributed to persons who would not ordinarily be rated as stupid, as the facts recorded. That the question had been raised and that there should have been a line of solemn academic appeal is absurd. The facts are an indictment of the judgment and social understanding of every person concerned in bringing "Latuko" to the public screen.

Unhappily, by association and reflection, this entire matter is inferentially and unfairly invasive of the public status of the motion picture, which is in truth so slightly and remotely concerned.

The picture project involved, the picturing of the ritual dances of a naked savage African tribe in the remoteness of the Sudan by Edgar Monsanto Queeny, an industrialist and chairman of the Board of the imposingly important Monsanto Chemical Company, on safari bent, was proper enough. It was proper whether Mr. Queeny was there in industrial research or on holiday adventure. That was big business, and apparently his only purpose then. We are not told how or why Harry Arthur, St. Louis exhibitor, came upon the picture and arrived at a decision to show it at two St. Louis theatres. Monsanto home offices are in St. Louis. No details on the nature of the showings or any promotion of them are at this moment available. Shortly the picture was screened for trade reviewing in Hollywood, by a minor distributor. It was also booked into the Paramount Theatre in Hollywood.

Reviews immediately reported that the picture contained a number of scenes in which the naked male natives at least casually failed to cover their genitals. Reviewers found the display unseemly for the purposes of the amusement theatre screen.

It is clearly and emphatically obvious that the individualistic Mr. Arthur was making a precedent judgment of this display in putting it on his screens.

It is certain that this judgment was emphasized when it was booked into a theatre in Hollywood bearing the name of Paramount. It is obvious that there was design to merchandise this picture across the theatre screens of the nation when it came up for license in New York. It is equally obvious that the American Museum of Natural History in New York is in a position of preposterous intransigeance when Alexander M. White, president, is quoted as voicing disappointment and saying "there is nothing intrinsically indecent" in portraying African natives "as they actually live." There are a number of facts pertaining to reproduction which are not indecent, but not decently put on display.

There is indeed nothing intrinsically indecent in such a recording. There is however a vast indecency extrinsically in a display of such a recording for family entertainment on the public screen.

If this is not lucid enough to everybody from Mr. Queeny to Mr. White, diagrams can be supplied.

It is a fair conjecture that there is no display of the reproductory organs of the male of Homo Sapiens, either in the public rooms of the Museum of Natural History or on the library table at the home of Mr. Queeny. Ah what devotees of science! What a triumph for biology! Who could have imagined such a revelation!

THE FINAL CURTAIN. Once again for the fifteenth time our world of screen and stage is indebted to the devoted Paul E. Glase of Fabian's Embassy at Reading for his annual compilation of names and thumbnail sketches on those who have passed within the year. His title is "Lest We Forget." Too often we do forget, forget even some of the best of them, as a reading will discover. This reader got a tinge of sober memory, for instance, to note that Vesta Victoria, that English music hall favorite at the turn of the century, had gone at age 77 last April. Some of you will remember her merry number "Mary Took Her Calves to the Dairy Show." And how many would have guessed that Al Woods was 81 when his call came? Or that Ben Atwell was 74? Richard Mansfield wrote: "Perhaps the saddest spot in the sad life of the actor is to be forgotten." Mr. Glase is doing something about that for the archives.

FORECASTER—Henry King, eminent director—"Snows of Kilimanjaro" just now—is out with a conjecture that in "another decade" local censorship boards will be "drastically altered, or gone altogether." He says showmen and city officials tell him so. Considering what people, purposes and politics are he's a great optimist. Put that one in the tickler file, 1962.

$4,308,431 20th-Fox 1951 Profit

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., this week reported consolidated net earnings after all charges for the 52 weeks ended December 29, 1951, of $4,308,431. After deducting dividends on prior preferred and convertible preferred stocks, which were both retired in full on July 13, 1951, the consolidated net earnings amounted to $1.47 per share on 2,769,485 shares of common stock outstanding.

The consolidated net earnings after all charges reported by the corporation for the comparable 52 weeks of 1950 were $9,553,260, including $2,262,988 income from prior years from countries with currency restrictions, and a net gain of $1,183,985 from exchange of theatre properties.

The report showed that income from film rentals for the year was $92,489,357 compared with $90,841,764 for the preceding year. Theatre receipts from subsidiary companies were $58,169,152, compared with $60,153,264 the previous year. Provision for Federal taxes on income was nearly the same—$3,300,000 for 1951 compared with $3,220,000 for 1950—but total expenses rose from $152,812,728 in 1950 to $155,961,108 for 1951.

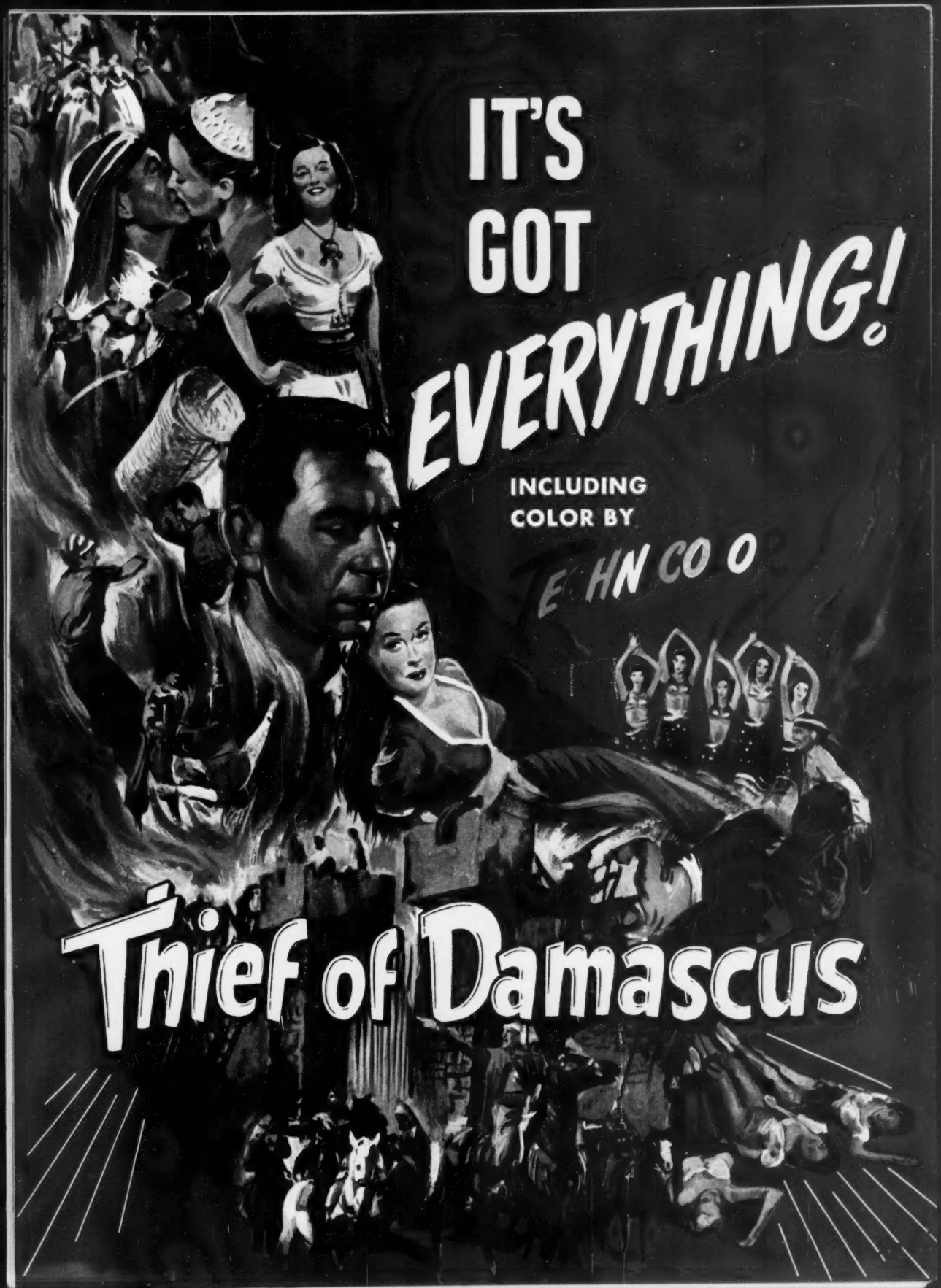
For the fourth quarter ended December 29, 1951, the consolidated net earnings after all charges were $2,160,803. This amounted to 78 cents per share of common stock. The earnings for the third quarter of 1951 were $1,076,515. The earnings for the fourth quarter of 1950 were $2,957,537.

UA Group Wins Stock

Arthur Krim, president of United Artists, Robert S. Benjamin and their associates in the management of the company, assumed ownership of 50 per cent of the outstanding stock of the corporation with the issuance Wednesday of a certificate of audit by Price Waterhouse Co., which confirmed the profitable operation of United Artists for the calendar year 1951.

A statement issued by Mr. Krim announcing the stock transfer said: ". . . Pursuant to an agreement with Mary Pickford and Charles Chaplin, 50 per cent of the outstanding stock of United Artists now vests in Mr. Krim, Mr. Benjamin and their colleagues of the management group, and the voting trust in their favor covering all of the outstanding stock has been extended through 1960."

Other stockholders in the group are Matthew Fox, William J. Heineman, Max E. Youngstein and Arnold Picker. The latter three are vice-presidents of the company.


IT'S
GOT
EVERYTHING!
INCLUDING
COLOR BY
TECHNICOLOR
Thief of Damascus

FOUR ALL-TIME ADVENTURE STARS TOGETHER FOR THE FIRST TIME

in color by TECHNICOLOR!









Arabia's sultriest beauties stand helpless before the wild invaders till... The love charms of SHEHERAZADE... The magic of ALADDIN... The strength of SINBAD... The cunning of ALI BABA... come to the rescue!



Thief of Damascus

COLUMBIA HAS IT! BOOK IT NOW!

starring PAUL HENREID · with John Sutton · Jeff Donnell · Lon Chaney · Elena Verdugo · Written for the Screen by ROBERT E. KENT

Produced by SAM KATZMAN · Directed by WILL JASON

A COLUMBIA PICTURE

Printed in U. S. A.

TV GIVES MILLIONS OF FREE TICKETS YEARLY

Is Competitive Factor, But at Present Confined to New York, Hollywood

by FRED HIFT

The television networks, not content with offering competition to the motion picture theatres in the living room, are showering the public in New York and Hollywood with millions of free tickets to shows at television and radio theatres and studios.

A HERALD survey this week established that, last year alone, the radio and television broadcasters handed and mailed out more than 8,500,000 tickets for New York and an additional 2,000,000 tickets or more on the coast, where they have ambitious plans for huge television centers which will accommodate many hundreds of spectators.

New Record Appears in The Making for 1952

If 1951 established something of a record in attendance at broadcasts and telecasts, the trend so far this year indicates that 1952 may go even higher as shows become more elaborate, the Hollywood marquee names more attractive and TV theatres more plentiful.

Some of the big TV shows—the demand is overwhelmingly for TV tickets — right now have waiting lists of up to five and six months. Others can accommodate all comers, but only because they originate from such huge studios as NBC's Center theatre which seats 2,500 or Carnegie Hall which packs in 2,780.

Said one network executive: "We can't quite understand the demand ourselves because many of the people who write in for tickets are fans of the show they want to come and watch. Of course, the economic situation may have something to do with it. People don't have a lot of money to spend, so they figure they can have an evening in New York and do it cheaply at the same time."

Total Seating Capacity In New York Tops 18,000

Whatever the reason, the networks are overwhelmed with mail bringing requests for free tickets, and they are delighted to supply them, for the type of show that is open to the audience more or less requires "live" reaction. NBC alone gets an average of 12,000 letters a month and the 1951 total stood at 167,000.

Total seating capacity of the television theatre "circuit" in New York at present tops the 18,000 mark, with between 23 and 25 studios used regularly and quite often two and three times a day. The breakdown by network is as follows: NBC—11 studios with a seating capacity of 10,080 (including



Carnegie Hall which is used only occasionally); CBS with nine studios and a seating capacity of 5,040; ABC with three studios and a seating capacity of 1,177, and DuMont with two studios which can hold 1,850.

There is absolutely no charge for any of the tickets provided by the networks and the opinion prevails that, for the present at least, there is no chance of any change in that policy. Peter M. Tintle, manager of the guest relations department for NBC, says he isn't in favor of turning the whole business into a money-earning proposition.

"The sale of tickets would put us under the rigid set of laws covering theatre operations," he said. "It would create many problems for us, not the least of which would be one of bookkeeping. Also, it must be kept in mind that we need this audience. It's part of the show."

Mr. Tintle, who heads a considerable staff, said that no audience was permitted at any of the dramatic shows and he explained that this was partly because of space requirements and partly so as not to disturb the illusion of the home viewer who sees the finished product. "A laugh at the wrong moment and because of an incident not connected directly with the content of the show might ruin the whole thing," he said.

Ticket Handling Cost Borne By Sponsors

Ticket printing and distribution is a costly proposition. Where in the past, it was paid for by the networks, the cost now is absorbed by the sponsor and is included in the rent of the studio or theatre, along with the ushering staff, stagehands, etc.

The demand for tickets is highest in the winter. Then it slackens off, to rise again before Easter. It continues through the summer with the large influx of out-of-town visitors and youngsters on vacation. People write in months ahead to assure themselves of tickets for their favorite programs. "We're the biggest free attraction in town," says Mr. Tintle.

Visitors are rarely discouraged by the fact that the TV studios are scattered all over town and some of them are difficult to reach. "If we can't fill the theatre we let tickets go to hospitals, hotels and servicemen's clubs," says Laurette Banks, manager of guest relations at CBS. That network, incidentally, has a new New York studio coming up. It's to be TV-62, the former Biltmore theatre, seating 600.

CBS tops the other networks with 4,600,000 tickets given out in 1951. NBC comes next with 3,500,000 tickets and ABC is third with 250,000. DuMont provided 200,000 in 1951.

Coast NBC Center Plans 2 Studios, Each to Seat 800

In Hollywood, CBS averages a weekly audience of about 13,423 for its radio shows and 6,212 for the TV programs. NBC has 5,780 a week for radio and about 7,750 for its 20 TV shows open to the public. Mutual and ABC attract about 3,750 weekly. Part of the projected new NBC Television Center, located next to the Warner Bros. lot, are two large studios seating 800 persons each.

Exhibitors in New York this week were reluctant to comment on the large chunk of audience captured by television's free entertainment lure. "We don't like it, but there is very little we can legitimately do about it," said one executive. "The only way we can fight is by showing better pictures in our theatres."

SMALL SCALE RACKET IN TV SHOW TICKETS

Although it hasn't reached any serious proportion, there is such a thing as a "racket" in television tickets. It is something of which the networks are aware and which they try to prevent, but getting a good case on these ticket hustlers involves witnesses and the use of marked money. Because some out-of-towners may be gullible enough to buy tickets for radio or telecasts, there are a few persons who try to obtain blocks of the free tickets which they then peddle to the crowds that can always be found near the entrances to the studios. The hustlers more often than not are just chased away with a warning rather than arrested.

Box Office Champions For March, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE AFRICAN QUEEN
(United Artists-Horizon)

Produced by S. P. Eagle. Directed by John Huston from a novel by C. S. Forester. Technicolor. Cast: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Cotell, Gerald Onn, Peter Swanick, Richard Marner. (Champion for the second month).

BEND OF THE RIVER
(Universal-International)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Borden Chase from a novel by Bill Gulick. Technicolor. Cast: James Stewart, Arthur Kennedy, Julia Adams, Rock Hudson, Jay C. Flippen, Stepin' Fetchit, Lori Nelson, Henry Morgan.

THE GREATEST SHOW ON EARTH
(Paramount)

Produced and directed by Cecil B. DeMille. Written by Frederic M. Frank, Barrie Lyndon and Theodore St. John from a story by Fredric M. Frank, Theodore St. John and Frank Cavett. In Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney.

QUO VADIS
(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Mervyn Le Roy. Written by John Lee Mahin, S. N. Behrman and Sonya Levien. Technicolor. Cast: Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn, Patricia Laffan, Finlay Currie, Buddy Baer. (Champion for the fourth month.)

A STREETCAR NAMED DESIRE
(Warner Bros.)

Produced by Charles K. Feldman. Directed by Elia Kazan. Written by Tennessee Williams. Cast: Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden, Rudy Bond, Nick Dennis, Peg Hillias. (Champion for the third month).

VIVA ZAPATA!
(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Elia Kazan. Written by John Steinbeck. Cast: Marlon Brando, Jean Peters, Anthony Quinn, Joseph Wiseman, Arnold Moss, Alan Reed, Margo.

Supreme Court Brief Filed On "Miracle" Ban Appeal

Joseph Burstyn, Inc., in its brief to the Supreme Court appealing court rulings which upheld the New York State Regents ban on "The Miracle," said this week, "We cannot gauge the damage caused by the censorship of motion pictures, but we may be certain that the great promise of the medium will not be fulfilled until it is free of the restraints of state licensing statutes." The brief is a preview of the oral arguments that will be heard when the case comes up April 21. It was prepared by Ephraim S. London, who attacked the ban on grounds of freedom of expression; deprivation of rights and property; separation of church and state, and freedom of religion.

New York Regents Reject Appeal for "Latuko"

The New York State Board of Regents last week ruled that "Latuko," the African documentary sponsored by the American Museum of Natural History, cannot be screened in theatres of the state with scenes depicting nude male African tribesmen. The board added, however, that application could be made for special permission to show the film in non-public places. The Museum, in its application for review, stated that a license for theatre distribution would permit it to erase a probable $15,000 deficit for current-year operations. Officials of the Museum and of Producers Representatives, Inc., distributor of the film, made no comment on the decision.

$1,800,000 Trust Suit Filed in New York

A $1,800,000 treble damage anti-trust suit was filed this week in the New York District Court by Max L., Julius and Louis A. Charnow in behalf of the Leonia Amusement Company which was dissolved in 1938. Eight distributors were named in the suit, which charges that the Leonia theatre at Leonia, N. J., was discriminated against on clearance.

Queen's Tour Spurs RKO Short

The arrival of Queen Juliana and the Royal Family of Holland in the United States this week has resulted in the RKO exchanges being "deluged" with requests for the RKO Pathe short subject, "At Home With Royalty," featuring the Queen and members of her court, the company reports. The picture went into general release on March 21.

U.S. Sues Exhibitors In Indiana

WASHINGTON: The Justice Department announced Wednesday it had filed a civil anti-trust suit in Terre Haute, Ind., charging five theatre companies with forming an illegal pooling agreement to monopolize first-run exhibition in that city.

Named as defendants were: Alliance Theatre Corp. of Chicago; Fourth Avenue Amusement Co. of Louisville, and Grand Theatre Corp., Terre Haute Amusement, Inc., and Tri-Theatres Corp., all Indiana firms.

The complaint alleges that the five companies eliminated competition between first run theatres in Terre Haute by pooling the operation of formerly independently-operated theatres, operating the theatres jointly and sharing the profits. The complaint also charges that the companies acquired the only non-pool first run theatre, the State, in December, 1951, and have since operated it as part of the pool.

H. Graham Morrison, Assistant Attorney General in charge of the Anti-Trust Division, said the case "attests the Government's determination to resist the recreation of practices which we believe were outlawed in the anti-trust suit known as the Paramount case."

Goldwyn Film Footage On Murrow TV Show

Footage filmed at the Goldwyn Studios in Hollywood by Edward R. Murrow for his "See It Now" television program will be aired on the CBS Television network April 13, it was announced this wek. Mr. Murrow went to the coast to supervise filming of his documentary, which will take viewers behind the scenes during the making of Goldwyn's "Hans Christian Andersen," which stars Danny Kaye and Moira Shearer. "See It Now" is seen at 3:30 P. M.

Cinecolor Plans Layoff

Cinecolor, whose stockholders last week approved a new financing plan, announced in Hollywood this week that it will be necessary to lay off a "substantial number of valued employees" in view of the probability that the laboratory will face a "slack period of several months." It was added that most of the workers laid off will be reemployed subsequently.

Joseph Heppner Dies

Joseph Heppner, 43, film publicity photographer and head of the Metropolitan Photo Service in New York, died of a heart attack April 1 at his home in Scarsdale, N. Y. A pioneer photographer, he was a former vice-president of the New York Press Photographers Association. A son and daughter, his widow, and a brother and sister are the survivors.

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

MY 6 CONVICTS

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Human side of prison life

CAST:
Millard Mitchell
Gilbert Roland
John Beal
Marshall Thompson

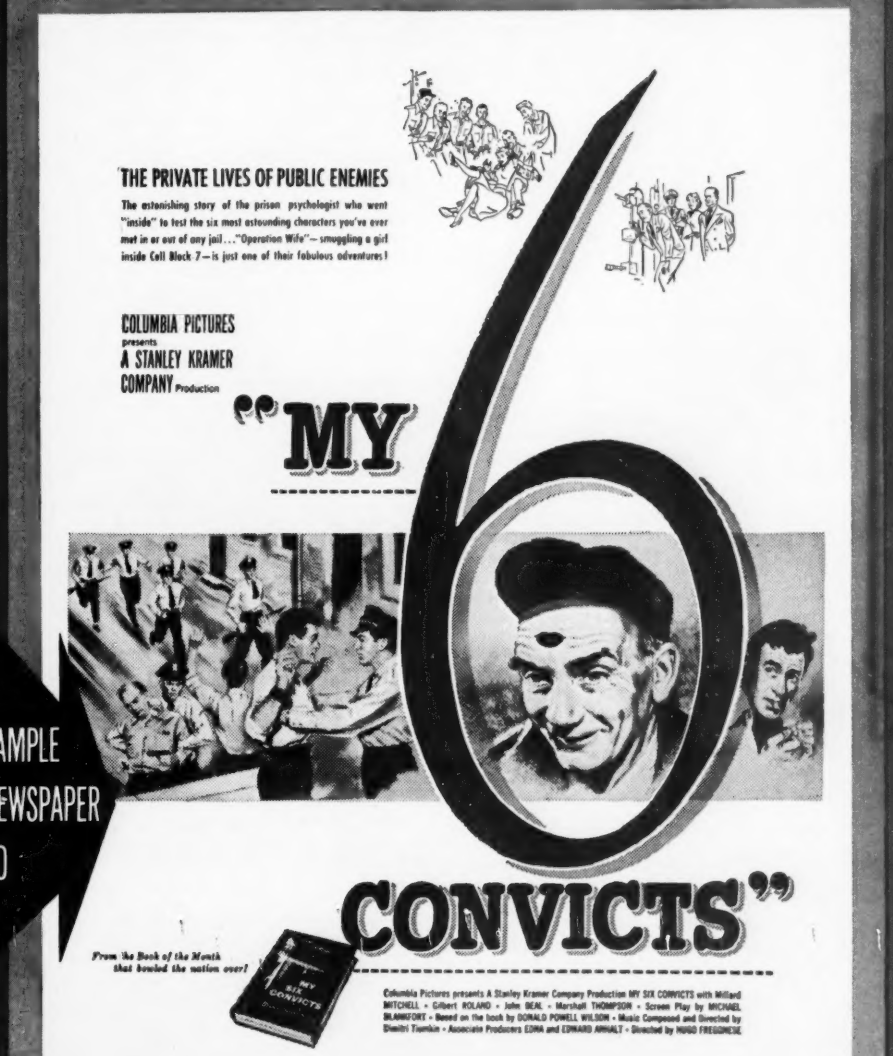
RUNNING TIME:
104 minutes

HIGHLIGHTS:
It's open house at the big house when the most astonishing characters you've ever seen... in or out of any jail... break out of the book of the month that bowled the nation over. Smuggling a girl into jail... breaking open a safe for the town bank.... these are only a few of their amazing adventures. It's the private lives of Public Enemies in the nation's biggest prison. "Should pay off handsomely at boxoffice." (M. P. Daily) "Absorbing, refreshing, different." (M. P. Herald) "Audience healthy boxoffice." (Weekly Variety).

RELEASE DATE:
[illegible]

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



FRENCH ROUSED OVER N. Y. BAN

State Censor Move Leads to Charges Pictures Not Fairly Treated Here

by HENRY KAHN
in Paris

The banning by New York State of the French film, "Le Garcon Sauvage," has whipped French producers and newspapers into a fury. The attitude toward the United States has stiffened seriously and there are good reasons for believing that hopes for an easy settlement of French-American film difficulties now are slim.

The French producers have used this occasion to revive old charges that their pictures are not getting a fair break in the American market, regardless of how good they are. And M. Frogerais, president of the French Producers' Syndicate, calls for the whole of Continental Europe to unite and line up against the Americans and the British.

Cite "Streetcar"

Regarding "Garcon Sauvage," M. Frogerais expressed to this bureau a doubt that the action was motivated solely by a feeling that the picture was indecent. "The Americans have sent us a film called 'A Streetcar Named Desire' which to us is more than indecent; yet they offer so slender an excuse for the banning of our production," he said.

"There are no restrictions in the United States, there is much more. The industry is in a few hands. All this talk about anti-trust laws is so much nonsense. The fact is that whenever a good French film comes along, an obstacle is placed in its path. Something is dropped on it."

The French producers are arming themselves with as many facts as they possibly can. They will try to show that absence of official restrictions has nothing to do with liberty for foreign films. That accusation against the immorality of French films is merely trumped up, they feel, pointing to American pictures to support their view.

Question Japanese Action

Among other things, the French producers will ask why the number of licenses for French films imported by Japan has been reduced from 25 to 12 in two years. "Don't try and tell us the reduction is a Japanese affair," says M. Fournier, general secretary of the producers group. "We know exactly what power the Americans yield in Japan."

The producers accuse the exhibitors of urging fewer restrictions on American films for the simple reason that they want more low-priced pictures to choose from. M. Frogerais insisted accusations against producers that they were anti-American and pro-Communist were nonsense. "We are simply defending our market and our living," he said. "We are prepared to do so against the Americans and against the Communist C.G.T. Technicians' Union."

He added that he thought it would be best for the French industry to sign agreements with Germany and Spain, similar to the pacts it has signed with Italy. "Then we shall be able to exchange our films, keep our theatres well supplied and show the Anglo-Saxons that if they want to sell their films to us, they must be prepared to take our pictures too."

M. Frogerais left no doubt that he was anxious to have his thoughts on the matter relayed to the United States.

STATE DEPARTMENT TO SEEK FRENCH PACT

WASHINGTON: **Acting on the request of the Motion Picture Association of America and the Society of Independent Motion Picture Producers, the State Department has agreed to carry on negotiations with the French government for a new Franco-American film pact. The main points the Americans will seek to win involve a substantial increase in the number of Hollywood films now permitted to enter France (the limit is 121); maintenance of an unrestricted remittance flow (remittances are not moving now) and a reduction in the stiff dubbing tax now prevailing. The present agreement with the French expires June 30.**

Muzak Salutes Froman Film All Day April 5

A total of 225 cities April 5 will participate in presenting to an audience, estimated at over 19,000,000, a day-long Muzak salute to "With a Song in My Heart," 20th Century-Fox musical in color by Technicolor based on the life of Jane Froman. The tribute, to be presented in more than 10,000 Muzak restaurant, office and factory accounts in cities coast-to-coast, will be handled by the wired music company's 70 branch offices, each of which services at least three cities. In addition, Muzak will distribute 100,000 "table tents," bulletins listings the songs to be played.

325 Openings for "Song"

A total of 325 simultaneous openings have been scheduled during the Easter holidays for 20th Century-Fox's "With a Song in My Heart." The musical story of Jane Froman, in color by Technicolor and starring Susan Hayward, will be featured in every key cities across the country.

Eastman Reports on Color Film

A growing use of color and more flexible ways to produce color films have been the results of Eastman Kodak developments which have made possible the processing and printing of color motion pictures in a number of ways, according to the company's annual financial report to stockholders.

"In the professional motion picture field," the report explained, "we have introduced several new films for use in making color release prints for theatres. One, for example, is Eastman Color Inter-negative Safety Film. This film, together with the new Eastman Panchromatic Separation Positive Film, is needed to create special effects in the finished print."

These special films, combined with the new Eastman Color Negative and Color Print Films, provide a complete new group of color products for the professional 35mm field, the report said.

The report also contained a chart comparing the company's total taxes and net earnings for five years, 1947-51. Set forth are taxes of $31,000,000 and earnings of $43,000,000 in 1947; taxes of $40,000,000 and earnings of $55,000,000 in 1948; taxes of $32,000,000 and earnings of $50,000,000 in 1949; taxes of $64,000,000, earnings of $62,000,000 in 1950; taxes of $88,000,000; earnings of $49,000,000 in 1951.

Minority Stockholders Lose $4,700,000 Tulsa Suit

Minority stockholders of the Tulsa Downtown Theatres, Inc., who three years ago filed a $4,700,000 damage suit against Griffith Theatres, Inc., and others, last week had their complaint rejected by Judge Eben L. Taylor of the District Court in Tulsa, Okla. The suit also named Ralph Talbot, president of Tilsa Corp., and the Last Frontier Hotel in Las Vegas, besides the Griffith circuit. It was charged that Mr. Talbot had conspired with the Griffith interests to transfer the controlling interest in Tulsa Downtown Theatres to Griffith. Downtown Theatres operates four theatres in Tulsa.

Cable Lacking, Kansas Theatres Lose Game

Because of the lack of cable facilities from A T & T, two TV-equipped Commonwealth theatres in Kansas had to abandon their plans this week to carry the Olympic playoff basketball game from New York's Madison Square Garden. Both the Ashland, Kansas City, and the Granada, Lawrence, Kan., which had followed local Kansas college basketball games with considerable success, had hoped to carry the Garden contest. Everything seemed set when Theatre Network Television, which holds exclusive theatre TV rights to major Garden games, said facilities were unavailable.


TREASURE! TEMPTATION! TROPICS! TABU!
And the Terror-Ship Called...
Mara Maru
STARRING
ERROL FLYNN · RUTH ROMAN
Big WARNER EXCITEMENT Soon!
WITH
RAYMOND BURR · PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL · HENRY MARCO · N. RICHARD NASH
SCREEN PLAY BY
MUSIC BY MAX STEINER
PRODUCED BY
DAVID WEISBART
DIRECTED BY
GORDON DOUGLAS

ARBITRATION PLAN PUSHED

Distributors to Have Own Outline Ready Soon; Units Name Delegates

Distributor discussions leading toward the projected all-industry meeting on arbitration were proceeding apace this week as the companies' sub-committee headed by William F. Rodgers started putting the finishing touches on their arbitration proposals. Blueprints have already been submitted separately by Theatre Owners of America and Allied States Association.

The all-industry arbitration conference, sponsored by the distributors, was reliably reported this week to be scheduled for April 22. It is understood that a number of presidents of the companies will sit in as observers.

Meanwhile, it was reported that the distributors group had progressed far enough in their deliberations to schedule the completion of its own plan "within a week." By early next week, there is a strong possibility that all sides will have put their cards on the table, and the only thing remaining to be done will be a conciliation of all points of view on the arbitration issue.

Last Wednesday the distributors' committee held its second meeting since its establishment a few days earlier, adding emphasis to the belief that all sections of the industry —especially the distributors—were giving the arbitration matter top priority. Of importance, too, was the presence at the meeting of Eric A. Johnston, president of the Motion Picture Association of America, who is also head of the all-distribution arbitration committee of which the negotiating group headed by Mr. Rodgers is a subcommittee.

Appoint Delegates

From San Francisco, it was learned meanwhile that the Western Theatre Owners have appointed H. V. (Rotus) Harvey and William J. Connors as delegates, and L. S. Hamm as counsel, to the proposed conference sponsored by the distributors and to take place within the next few weeks. The West Coast exhibitors group thus becomes the fourth theatre organization to name their delegates and counsel, only the New York Metropolitan Motion Picture Theatres Association still remaining to be heard from. Allied, TOA, and the Independent Theatre Owners Association of New York, have already named their representatives, and MMPTA were expected to appoint theirs at a meeting this week.

On March 21, Mr. Johnston extended an invitation on behalf of 10 distributors to attend an all-industry arbitration meeting to be held in the near future—within a month from the date of the letter. The invitation was sent to the aforementioned five exhibitors groups who were each asked to name two delegates and one counsel. The distributors negotiating committee is composed of Mr. Rodgers of MGM; Al Lichtman of Twentieth Century-Fox; Robert Mochrie, RKO; and A. Montague, Columbia. Distributors' counsel will be Austin C. Keough of Paramount; Robert W. Perkins, Warner Bros.; and Adolph Schimel, Universal.

Representing Allied at the conference will be Wilbur Snaper, president; Nathan Yamins, and Abram F. Myers, counsel; TOA, Mitchell Wolfson, president; S. H. Fabian, and Herman M. Levy, counsel; ITOA, Harry Brandt, president and Max A. Cohen, with counsel still to be named.

Sitting in officially at the conference will be 21 persons, seven representing the distributors, and 15 from exhibition.

Urges New Tax Plan

Joining the controversy on admission taxes, R. D. Goldberg, of R. D. Goldberg Theatres, Omaha, has written Arthur L. Mayer, of the Council of Motion Picture Organizations, suggesting that instead of a compromise of 10 per cent reduction in the tax, industry efforts should be directed to raising the point of taxation from the present 9-cent level to 25 cents, 50 cents and $1.

"This action," said Mr. Goldberg, "is consistent with our contention that the admission tax on low priced movies is not a luxury tax and should not be classified in that category."

"There is a large number of Congressmen," he continued, "who would vote against the repeal, or even a reduction in the present tax, but would consider raising the elimination point on the ground that they will benefit the working man."

Swedish Government To Aid Producers

WASHINGTON: A new formula for government aid to Swedish film producers has been approved, and production of feature films resumed, Commerce Department film chief Nathan D. Golden reported. Swedish producers suspended production at the end of 1950 as part of their drive for more financial aid. The aid finally approved will reportedly not be enough to cover average losses, Mr. Golden said, "but it is assumed that the major part of the suspended production will be resumed, and at the end of 1951 several pictures were in production."

Compo Sets New Plan For Dues

Implementing the new dues assessment plan, and resumption of the Movietime U.S.A. tours, this week occupied the attention of officials of the Council of Motion Picture Organizations.

Ways and means of setting up the new dues formula, approved at the recent COMPO executive committee and board meeting in New York, were discussed at a series of meetings in New York between Trueman T. Rembusch, finance committee chairman, Arthur L. Mayer, COMPO executive vice-president, Ben Kalemson, distributors' committee chairman of the Motion Picture Association of America, Oscar Doob and Harry Brandt. H. V. (Rotus) Harvey and Sam Kirby, other members of the COMPO finance committee, were consulted by long distance phone.

Others present were Robert L. Coyne, special COMPO counsel, and Charles E. McCarthy, information director.

Plan Based on Capacity

Last Friday, it was indicated after a meeting that a date would be set soon for activating the new plan which stipulates flat rate payments by individual theatres based on their seating or car capacity. Distributors are to match the exhibitor contributions. The assessments would range from $10 to $100 annually in the case of regular theatre, and $10 to $50 for drive-ins.

On the Movietime front it was announced that Gov. Thomas E. Dewey of New York will give a reception for the film personalities who will tour the Albany area during the week beginning April 20. The committee under the co-chairmanship of Harry Lamont announced a dinner for the press April 20 at the Ten Eyck Hotel in Albany; reception by Gov. Dewey the day following, on Monday; Monday noon, luncheon in Schenectady; Monday afternoon, visit to Mohawk Carpet Mills in Amsterdam, high school in Herkimer and stops in towns en route; Monday evening dinner in Utica with service clubs.

Students Take Over Theatre

There will be similar activities during the rest of the week. The troupe will cover the territory in limousines under the direction of Abe Bernstein.

Other news from COMPO this week was the taking over of a theatre by local business men and students at Mayville, N. Y., to insure its operation, and the completion of plans by COMPO for the production of a short and song film to aid the Defense Department in recruiting women for the armed forces.

It has also been learned that Mr. Mayer will start his trip to Rome May 4. No successor to Mr. Mayer has been appointed yet and the matter of a president is still under study.

Technicolor Net for Year $1,918,537

Technicolor, Inc., in its annual report to stockholders this week disclosed an increase in profit before taxes to $5,958,583 last year from $4,258,822 in 1950. A total of 76 features were made in color by Technicolor in 1951, compared with 70 in 1950, and with 87 expected in 1952.

Dr. Herbert T. Kalmus, president and general manager, said net profit for 1951 was $1,918,537, compared with $2,216,173 in 1950, but he emphasized that while income taxes had increased approximately $2,000,000 over 1950, net income had dropped by only $300,000. Net earnings per share of capital stock of Technicolor, Inc., for 1951 were $2.06.

Dr. Kalmus said expansion at the Technicolor laboratories was continuing and was expected to bring the annual volume of sales of positive prints to about 440,000,000 feet by the middle of 1952 and to about 600,000,000 feet by early 1953. By mid-1952 Technicolor should be in a position to photograph 15 three-strip feature productions in color by Technicolor simultaneously, he said.

In 1951, a new record for 35mm positive print output was established with 392,736,597 feet shipped, representing an increase of 80,338,089 feet. This high level has continued into 1952 with January and February showing a profit before taxes of $1,023,585.

Dr. Kalmus expressed disappointment at the outcome of Technicolor's researches on the "Geer television tube" and he indicated that further work on the tube would be abandoned. He said price reductions had been instituted during 1951 and Technicolor net sales for 1951 were $28,896,343, up by more than $5,000,000 from 1950. The Technicolor head expressed his conviction that "whether the pendulum swings more toward the exhibition of motion pictures in theatres or toward home exhibition through television," color films would be an increasing necessity. He also stated his faith in the future of exhibition.

Technicolor's British affiliate, Technicolor Ltd., had a record-breaking year in 1951, showing a profit before taxes of £455,159 compared to £434,923 for 1950.

Allied Board Meets May 6-7 in Colorado

WASHINGTON: Allied States Association's spring board meeting will be held May 3 and 4 in the Broadmoor Hotel in Colorado Springs, Colo., Abram F. Myers, general counsel, announced this week. He said top Allied officials would probably stay over for the annual convention of Allied Rocky Mountain Independent Theatres, which will take place May 6 and 7 at the Antlers Hotel in Colorado Springs.



K-B CIRCUIT ADDS CAPITAL HOUSE

GRAND OPENING. Some of the scenes as the K-B Theatres, Washington, D. C., opened its latest, The Langley, at Langley Park, Md. Above, some of the shopping center of which the theatre is a decorative and important part; and the Marines who graced the opening ceremonies. At the right, Fred Kogod, circuit head, with General Homer L. Litzenberg, Marine Corps. The picture booked for the opening was Warners' "Retreat, Hell!" It is the story of the Marines' bloody but orderly retreat to Pusan in the Korean war.



Oregon Ticket Tax Attacked in Court

Oregon's Supreme Court March 26 heard arguments in a suit attacking the constitutionality of a four-year-old three per cent amusement tax levied by the city of Eugene. The case was appealed to the high state court by the Eugene Theatre Co. and the Western Amusement Co. after the validity of the local tax was upheld by Lane County Circuit Judge G. F. Skipworth. Counsel for the two theatres contended the tax was unconstitutional on grounds it confiscates property without due process of law, and the $30,000 in annual revenue produced by the tax is grossly in excess of what is needed.

"Captive City" Gets Big New England Buildup

"The Captive City," United Artists' "crime-busting" drama, had a six-city premiere in New England this week following a publicity-exploitation campaign which brought "columns and columns of newspaper space and page-one headlines," according to a report from UA. The campaign was focused around Boston and the RKO Boston theatre. The campaign, with the cooperation of the Crime Commission of Massachusetts, first was built around a series of interviews with Alvin Josephy, Jr., noted crime reporter, who wrote the film. Following Mr. Josephy was John Forsythe, star of the film, who also made a series of appearances in Boston. The space-grabbing program was boosted further by use of the slogan, "Is Boston a Captive City?" in poster, window cards and handbills.

Loew's and UA Circuits Have Deadline Extended

Loew's and United Artists circuits were given an extended deadline, until April 15, to terminate their partnership in eight theatres. The theatres are located in Kentucky, Maryland, Ohio and Pennsylvania. The previous deadline was April 1. The extension had the approval of the Justice Department.

Commends Paramount's "John"

The Catholic Institute of the Press, for the first time in its history, unanimously passed a resolution commending a motion picture company, Paramount, for the excellence of its production, "My Son John." The film, which stars Helen Hayes, was produced and directed by Leo McCarey, opens in New York April 8.

LEO McCAREY'S

MY SON JOHN

Is The F

starring

HELEN HAYES VAN HEFLIN
ROBERT WALKER DEAN JAGGER

Screenplay by Myles Connolly and Leo McCarey
Adaptation by John Lee Mahin • Produced and Directed by Leo McCarey

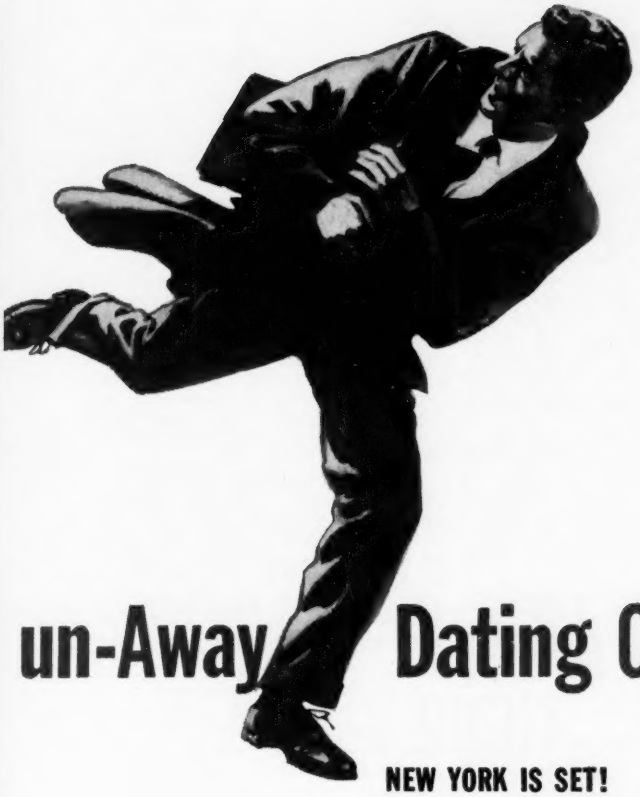
Smart Showmen Want To Catch Up With "John" Right Now Because:

"It will prove one of the industry's biggest drawing cards."
(*Showmen's T. R.*)

"It generates tension that builds to almost unbearable suspense."
(*Hollywood Reporter*)

"It's Producer Leo McCarey's most excellent screen effort."
(*Film Daily*)

"Helen Hayes rates in the 1952 Academy Award sweepstakes."
(*M. P. Herald*)



un-Away Dating Champion Today...

NEW YORK IS SET!
KANSAS CITY IS SET!
WASHINGTON IS SET!
NEW HAVEN IS SET!
BUFFALO IS SET!
BALTIMORE IS SET!
SAN FRANCISCO IS SET!
ATLANTA IS SET!
DENVER IS SET!
HARTFORD IS SET!
CHARLOTTE IS SET!
SCORES OF OTHER TOWNS ARE SET!

And PARAMOUNT Is Set

with a really great ad campaign—and all kinds of pre-selling excitement!

BRITISH REELS OUTSMART TV

Get Grand National Rights Leaving BBC in Sweat on Race Broadcast

by PETER BURNUP

LONDON: The newsreels have scored a considerable upset over the British Broadcasting Company by snaring the rights to the Grand National, claimed to be the world's greatest steeplechase and certainly one of the major events on Britain's calendar.

(In New York, the Columbia Broadcasting System announced that the Kentucky Derby, America's greatest turf classic, would be televised for the first time in its 78-year history on May 3 under the sponsorship of Gillette. CBS also has the exclusive radio rights.)

Home TV Not Scheduled

Exhibitors here had feared that a televised "National" on the day of the race might empty their booths. But the race—according to present circumstances—won't be seen in the customers' homes. The BBC made its habitual approach to the racecourse authorities taking it as a matter of course that they would be accorded facilities as though the "National" were to be treated on the same footing as the Coronation of Queen Elizabeth.

The suggestion is made that the newsreels outsmarted the BBC by buying the exclusive picture rights to the race. But that is an over-simplification of the facts. The racecourse executives took a legalistic view of the matter and told the BBC they could not treat with them on TV until their copyright had been protected.

What the "National" promoters had in mind undoubtedly was not so much the slightly academic copyright point but the possibility of a serious effect on their gate-results. For this is the first occasion when the BBC can offer its license-holders a virtual nation-wide coverage by virtue of the recently opened new transmitters.

The BBC, it is understood, made representations in the highest quarters. But it is difficult to see what even Winston Churchill can do to the "private-enterprise" owned Grand National course; save, possibly, asking them to do a last-minute deal with the film newsreels in behalf of TV.

Newspapers in Outcry

Growls come from extra-mural quarters. Cries, for example, the widely-read *Star*: "If need be Parliament must step in. This is too big a matter to be left in its present unsatisfactory state."

But resurgent newsreel people are most unlikely to make that suggested deal with their rivals. They see in the "National" a great chance and they are taking it avidly. The five reels have pooled their resources. Thirty cameras will cover, they say, every inch of the race. Many slow motion units will be used as well as remote controlled cameras built into the fences. Elaborate, unprecedented arrangements have been made to rush prints to theatres.

The reels have been promoting their endeavors over the past three weeks. The customers have been warned. The Newsreel Association has organized a £500 national exploitation contest among managers. The 1952 Grand National promises to be a Roman holiday for the reels.

Shaken out of its customary Olympian attitude, the BBC busies now with arrangements for the Queen's Coronation next year. Preliminary TV exchange arrangements have been made with French and American networks. Talk is heard of four-engined aircraft carrying TV gear and flying eight to 10 miles high over the Atlantic so that the Royal occasion may be telecast to Canada and the U. S.

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The entertainment tax committee of the Cinematograph Exhibitors Association is hard at work on its revised tax scheme for submission to the Chancellor of the Exchecquer for consideration on the committee stage of the Finance Bill, but in very much of a closed-door mood.

Exhibitors maintain still that the principle of the Alexander King "flexible" scheme be adopted; namely, that the trade be told how much the Chancellor wants out of them and that they be permitted to fix their own scale of seat prices. Irritation grows among the customers at what CEA president Speakman calls "those cockeyed prices" involving odd pennies and ha'pence. The Association's principal tax protagonist, doughty Scottish Sir Alexander King, has a shrewd point for the Chancellor when he shows that Mr. Butler has already adopted the "flexibility" principle in regard to horse and dog racing.

Says Sir Alexander: "The Chancellor gibed at what he called our 'ingenious' scheme but he forthwith 'pinches' it for the race tracks. The cinema industry, it seems, is not considered fit company for nags or dogs."

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America's honorary Knight of the Order of the British Empire, Douglas Fairbanks, is in London on a top-pressure television job-of-work. If all goes as planned, Mr. Fairbanks will produce in Britain 39 films at weekly intervals for American television. If a pilot scheme is successful, more than £800,000 in dollars will be spent here within a year, says the actor-producer. The Fairbanks trial run covers three films. The finished work must be in New York by May 15; just 47 days from this writing.

Juvenile Film Reported on By UNESCO

LONDON: Not customarily concerned with the practicalities of the film business, UNESCO has some pertinent things to say in its survey "The Entertainment Film for Juvenile Audiences," published here last week.

The average expectation of life of a film made specially for children, says the survey, should be about 15 years in view of the fact that the audience at a children's film club is renewed, on the average, once every three years. "Some comic films over 30 years old," it adds, "are still shown to children with the same success as ever."

In view of this the survey suggests that although relatively few children's films have been a paying proposition in the past it ought to be able to make them so in the future by a variety of measures. It suggests that long-term credits could be arranged under which producers could pay off their debts in proportion to their box office receipts—a solution which "largely depends on the intensive organization on a permanent basis, of children's clubs in many countries, and on the abolition of all obstacles to the circulation of films."

The surveys suggests also that many owners of commercial cinemas are "completely unaware of possibilities in this direction." It proposes that a concerted plan should be discussed at an international conference of cinema owners, but adds that if decisions there "have as their sole object the increase of box office receipts, the whole undertaking will be distorted."

▽

In the first year of the operation of the "X" Censorship Certificate—excluding children under 16 from the screening of a given film—31 pictures were placed in the new category, states the report of the British Board of Film Censors for 1951. The board dealt with 2,030 pictures in the year of which 631 were first features.

The report showed that 1,742 films, including 354 features, were given "U" certificates; 257, including 246 features, "A" certificates. Five films were rejected completely but the Censor demanded minor or other cuts in 353 others.

▽

The Cinematograph Film Production (Special Loans) Bill has now formally completed all its stages in the House of Commons but the situation in regard to a possible Government guarantee for the further £2,000,000 authorized in the bill continues to be far from clear. The Government originally stated it was "hoped" that the additional money would come from non-governmental sources.

Considerable pressure had been brought on the Cabinet to include in the bill a provision for Government guarantees if necessary. This, however, was not done.

The Best Director Of '51

FOR "A PLACE IN THE SUN" BRINGS YOU HIS PRIZE DRAMA OF '52..

GEORGE STEVENS

now brings you the powerful story of a man who loved two women... differently—the girl on a lost weekend in Room 712 and the wife who learned to use all her love to hold him!



JOAN FONTAINE · RAY MILLAND

TERESA WRIGHT ... in **George Stevens'** Production

Something To Live For



with RICHARD DERR · DOUGLAS DICK · Produced and Directed by GEORGE STEVENS

Written by DWIGHT TAYLOR · A PARAMOUNT PICTURE

ACADEMY AWARD HEADLINES ADD ANOTHER POWERFUL SELLING ANGLE TO PARAMOUNT'S FAST-DATING HIT!

This timely newspaper ad supplements the sock pressbook campaign on "Something To Live For," George Stevens' latest prize boxoffice attraction —which is now set to open in scores of first runs from coast to coast.

SHORTENED PROGRAMS URGED BY JOHNSON

Allen Johnson, president and general manager of B and J Theatres, Grand Rapids, Mich., and representative of Michigan on the board of directors of Allied States Association, herewith presents the viewpoint of an articulate showman on the matter of over-lengthy programs, which he sees alienating patrons, and offers some suggestions.

by ALLEN JOHNSON

In the thousands upon thousands of words that have been written and said about what ails the motion picture theatre, one evil that afflicts us has been scarcely mentioned, yet it could well be the one error in our way which has alienated more people against movies than all others combined.

Complained About Length

Recently I brought an erstwhile patron, his wife and daughter, (admittedly TV addicts) back into the theatre on a pass. I felt I had done something worthwhile because both features that night were from the best of the crop. Upon leaving the theatre about eleven o'clock, my acquaintances thanked me, but bitterly denounced the length of the show. I had not won them back, but instead lost them more completely.

We extend ourselves to tell folks how wonderful certain pictures are, and then we throw in another to be sure they get more than their money's worth in one sitting. It's like serving a prize steak dinner from a blue-ribbon steer and then offering premium pork chops from the champion barrow to a customer who has already consumed all he can digest.

Whether we like it or not, people are living faster and faster year by year, and it's not up to us to buck the tide alone. They want to do whatever they do in a hurry and get on to doing something else.

Today's Streamlining

Everything is streamlined except movie programs in theatres. *Readers Digest* became an international financial success without the benefit of advertising revenue; now their quarterly book condensations equal best sellers. The smart speaker no longer consumes an hour and a half, but condenses what he has to say into 30 minutes, even the President of the United States. It might be considered wishful thinking to predict that *Quick* would replace *Time*, but this news briefing weekly has quickly acquired a phenomenal number of readers. TV and radio dramatizations are in reality "thumbnail sketches" of the whole and their viewers and listeners fabulous in number.

It is not advocated here that feature motion pictures for showing in theatres should be "thumbnail sketches," but three-and-a-half and four-hour programs are contrary to every trend of the times; every trend, that is, with the inevitable exception, which is Canasta. Even the deviates that play this game are turning to Samba because it is a shorter game.

If the foregoing is true, the obvious question is: "Why don't exhibitors get together and agree to stop double billing?" The answer is almost as obvious: such an agreement is illegal since it becomes a "combination in restraint of trade." Our practices are controlled by a minority, the weakest links in the chain. Yet if we persist in showing two features on one program we encourage the production of more "B" and "C" pictures, the very thing that caused the loss of the lost audience.

Offers Two Suggestions

What is the solution? Here are two practical suggestions:

1. Producers, each acting upon his own initiative to avoid legal entanglements, can incorporate in contracts with exhibitors a restriction prohibiting the showing of at least their better pictures on the same bill at the theatre with another feature motion picture.

2. This suggestion offers genuine opportunity for showmanship which could very well be the means of recapturing the lost audience and bringing in theatre audiences we never had. There is a great to-do about bringing television into theatres and one of the announced great advantages is the possibility of bringing to screens in remote theatres such spectacular attractions as the stage prologue from Radio City Music Hall. Why wait for television?

If such an attraction is box office (it certainly is in New York), why not put it on film and offer it as a prologue to an outstanding film; a package deal that eliminates the need or desire for a second feature. The prologue from Radio City; the floor shows from hotels and night clubs; build shows around the countless name bands in the country, thereby popularizing new personalities and new talent for later feature stardom; develop our own Arthur Godfrey show in 30-minute lengths. There's no limit to the possibilities this provides. If it is a feature with a north Canadian woods locale—package with it a prologue which is in fact a scenic in color of the Canadian north interspersed with showmanlike variety numbers featuring vocalists, comics, dancers, animal acts, etc., etc.

Many Ideas Available

If more ideas are needed for prologue material, let's let our imagination go to work: the steel mills and steel workers of America; cities of America, Europe and Asia; farm lands and farmers; documentaries and travelogues with a new format including variety entertainers which will intrigue and entertain far more than a so-so second feature. We don't have to wait for television; we can beat television if we have the vision coupled with courage and ambition.

We have hamstrung exhibition with double features and shorts and cartoons which include little that is original and new (there are a few notable exceptions) for 20 years and more. Let's try something new. Let's try some of Sid Grauman's brand of showmanship (Indians, girls, elephants, Ubangis, acrobats, more Indians and more girls) as displayed in his prologues in his famous Hollywood Chinese theatre. Put it on film and make them available for theatres everywhere.

Might be Worth 40%

If we could get producers competing in the field of prologue productions we would surely get some original, novel and new entertainment on theatre screens everywhere. Such package deals might be worth 40 per cent or even more.

If theatres are to survive and prosper, problems of this nature must have the immediate and realistic attention of all segments of the Motion Picture Industry. Further procrastination only adds to our difficulties and makes it still more difficult to get patrons back into theatres. Hiding our heads in the sand away from our real problems, giving up in frustration, and just hoping something will happen to solve the problem for us, will not do the job.

Honor Ferrer, Hunter at "Anything" Premiere

Three important show business awards were represented at the midnight world premiere April 2 of Paramount's "Anything Can Happen" at the Mayfair theatre in New York. Kim Hunter, who co-stars in the film with Jose Ferrer, presented the latter with two Antoinette Perry awards for his performance in "The Shrike," current Broadway hit, and his staging of "The Shrike," "The Fourposter" and "Stalag 17." Mr. Ferrer was in Philadelphia directing Miss Hunter in the new play, "The Chase," when the Perry awards were presented officially last week in New York. In return, Mr. Ferrer presented Miss Hunter with the Academy Award which she won March 20 for her performance in Warners' "A Streetcar Named Desire." Also presented at the premiere was a citation naming "Anything Can Happen" as the National Laugh Week Film of 1952 by the National Association of Gagwriters. The ceremonies were witnessed by some 500 motion picture, stage and television stars who attended the special invitation premiere.

Beresin Given Heart Award

Jack Beresin, president of the ABC Vending Company and Variety Club International assistant chief barker, Monday night was presented the Tent No. 13 Great Heart Award at the clubrooms in Philadelphia. The award, presented by Victor H. Blanc, chief barker, cited Mr. Beresin's many years of humanitarian work among under-privileged and handicapped children of the Philadelphia area.

FCC Hearing Is Recessed Until April 14

WASHINGTON: The Federal Communications Commission's Paramount hearings on the proposed merger of United Paramount Theatres and the American Broadcasting Company were recessed this week to April 14.

Indications are that the 11-week hearings will continue for another several weeks after that date, with a long list of witnesses already lined up. They include Gordon Brown, owner of WSAY in Rochester, who will testify as a public witness against the merger; witnesses for Allen B. DuMont Laboratories who will testify on the effect the merger may have on TV network competition; several UPT directors including A. H. Blank and Robert Wilby and Barney Balaban, Paramount president, and Paul Raibourn, Paramount vice-president.

Goldenson Heard

One of the last witnesses to be heard by the FCC was Leonard Goldenson, president of UPT, who was questioned at length by DuMont attorney Morton Galane on whether the buying power of the proposed merged company would cut out competitors in the purchase of films for television. Mr. Goldenson replied that independent television networks would be protected by FCC regulations and he said also that the merged company would use "good business practices" in its dealings for film.

Earlier, Mr. Goldenson had testified that a number of corporations throughout the country — one was later identified as the Admiral Corporation—are considering the use of theatre television on a two-way closed circuit for sales and stockholders meetings. UPT has long held that the future of large-screen TV lies in making the theatre profitable and useful during off-hours. The UPT head said also that two other government agencies besides the Civil Defense Authority were investigating the possibility of using theatre TV.

Cites Non-Theatrical Use

"The primary income from theatre television will come from its non-theatrical use," Mr. Goldenson declared. He said he had come to the conclusion that there would be only five or six events annually that could be useful for theatre TV and that the UPT board had decided to stay away from production and distribution of theatre television programs.

Late last week, J. L. Van Volkenburg, vice-president of the Columbia Broadcasting System told FCC examiner Leo Resnick he expected CBS' use of films to decrease steadily and that the network was committed to a policy of favoring "live" local shows. Mr. Van Volkenburg testified on the proposed $6,000,000 purchase by CBS of UPT's Chicago television station, WBKB.

NATIONAL THEATRES HEADS MEET



AT THE ANNUAL meeting of National Theatres executives, in Los Angeles. In the front row, Frank H. Ricketson, Jr., Denver; Ernest Turnbull, Sydney, Australia; H. C. Cox, Los Angeles; Charles P. Skouras, president; Frank L. Newman, Sr., Seattle; and Elmer Rhoden, Kansas City. Second row, Harold J. Fitzgerald, Milwaukee; Spencer Leve, San Francisco; George Bowser, Los Angeles; Dick Dickson, Los Angeles; David Idzal, Detroit; David Katz, New York, and Harold Seidenberg, Philadelphia. The meeting was to be the last before the circuit is divorced from 20th-Fox, and was marked by the appearance of Spyros P. Skouras, president of that company, and speaker on the closing day. And also by president Charles P. Skouras' statement that the circuit's business reversal was halted and in fact, that it now has increasingly better business over the same periods last year.

Rejects AFM Bid for 5% Of Gross on TV Sale

HOLLYWOOD: B. M. Brink, U. S. referee in bankruptcy, this week upset the American Federation of Musicians' five per cent formula governing the release of theatrical films to television. In a ruling, he rejected the AFM's petition to restrain Nasser Brothers from leasing to television four pictures, recently recovered from United Artists, without paying the AFM five per cent on gross revenue, plus recording charges. Mr. Brink's ruling held that the AFM contract with the Nassers is legal but that "if the AFM has any claim at all under its television clause it is a claim for damages that must be filed. If it were held that the AFM has a valid claim for damages, the AFM would not have any prior claim on pictures, but would have to share with the rest of the creditors." AFM's local counsel said a decision on whether to appeal would be reached soon.

Trans-Lux Stockholders Waging War on Brandt

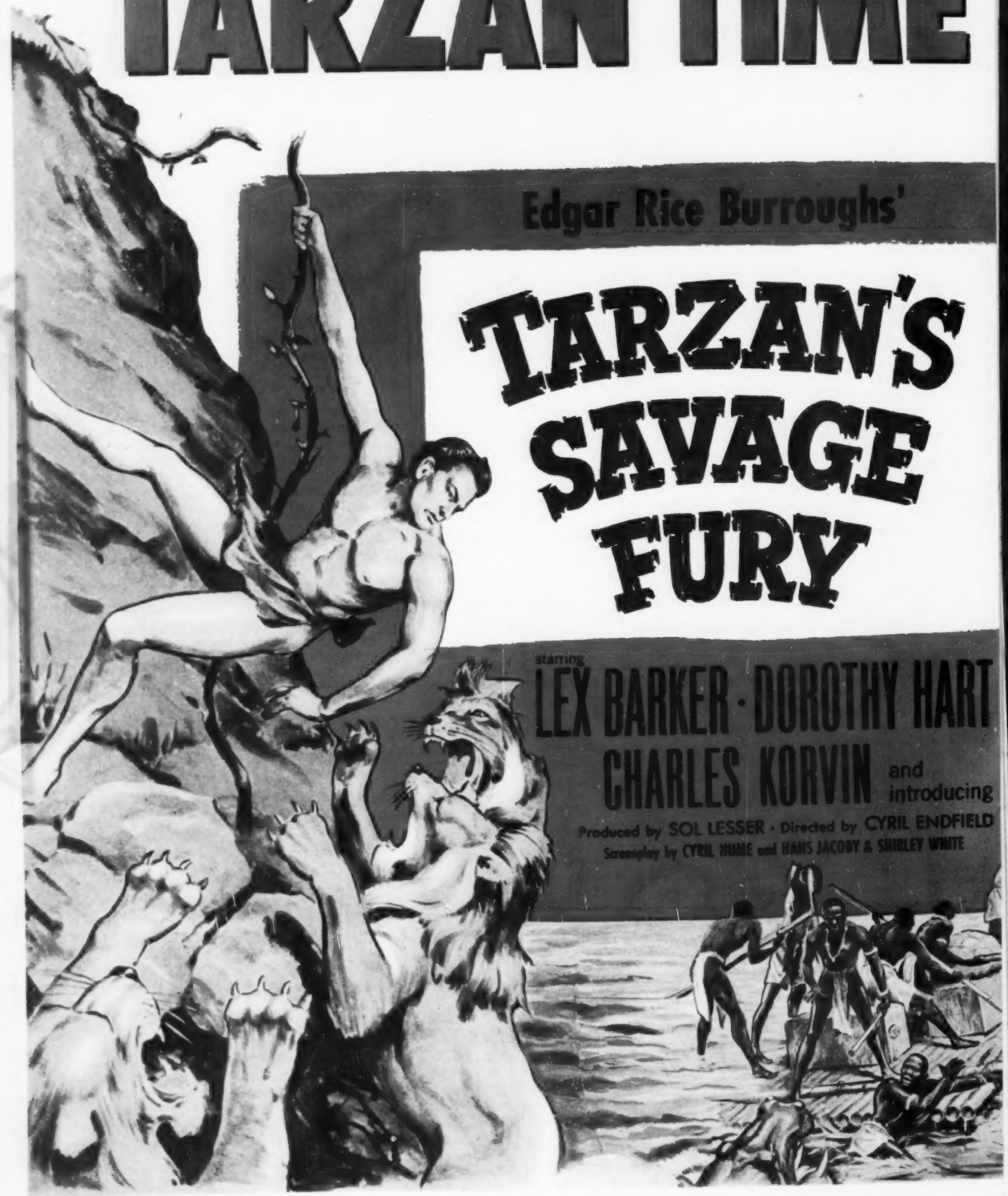
Trans-Lux stockholders, alleging mismanagement and favoritism and "flagrant waste of assets," have formed a Trans-Lux stockholders committee to select a slate of directors to be submitted at the annual meeting. Among committee members is Norman Elson, former vice-president and director and now president of Guild Enterprises, circuit of "art" and newsreel houses similar to Trans-Lux circuit.

George G. Mason, another committee member, has written to stockholders asking their opinion on the wisdom of a fight to discharge the "Harry Brandt-Milton Weisman" management and stating that a new management would discontinue rentals for the Central and Colony theatres, which allegedly go to relatives of Harry Brandt; would dismiss "excess" officers, including sons of Mr. Brandt and Mr. Weisman allegedly receiving $10,000 and $15,000 a year; would end booking of film through Mr. Brandt's office; would end public reference to Trans-Lux Theatres as "Brandt Theatres," and would investigate alleged expenditures from large surplus moneys which Trans-Lux had in June of 1948, it was contended by the group.

Percentage Actions Filed

Seven percentage actions have been filed by major distributors in the Tampa District Court against Hugh Thomas, Jr., and Waller and Thomas Amusements, Inc. The Trail drive-in at Sarasota, Fla., is the theatre involved. The actions were taken by Twentieth Century-Fox, Loew's, Paramount, Universal, Warner Bros., United Artists and RKO Pictures.

TARZAN TIME



Edgar Rice Burroughs'

TARZAN'S SAVAGE FURY

starring
LEX BARKER · DOROTHY HART
CHARLES KORVIN and introducing

Produced by SOL LESSER · Directed by CYRIL ENDFIELD
Screenplay by CYRIL HUME and HANS JACOBY & SHIRLEY WHITE

IS HERE AGAIN!

and here's this year's all-big, all-new Tarzan thriller!

TARZAN against the killer white men who would rob the jungle of its taboo diamond secret— fighting his way against fang and claw and treachery through a blaze of wild-animal sensations!

PATRIC KNOWLES
TOMMY CARLTON



People in The News

CECIL B. DEMILLE and FRANK SCULLY, author and columnist, have joined the national campaign committee of the Muscular Distrophy Appeal, currently conducted by the Muscular Dystrophy Associations of America.

WILLIAM T. RAOUL, international secretary-treasurer of IATSE, will be tendered a testimonial dinner April 19 at the St. George Hotel, Brooklyn, N. Y. RICHARD F. WALSH, IATSE president, will deliver the principal address.

COL. GEOFFREY BORET, general circuit manager of the Globe Theatres, Ltd., of India, with headquarters in Bombay, has been in New York during the past few weeks discussing product with distributors. He is scheduled to sail April 5 for Britain, where he will spend three weeks before returning to Bombay.

THEODORE FLEISHER, president of Interstate Theatres, PHILIP SMITH and WINTHROP KNOX, JR., have been appointed directors of Allied Theatres of New England, replacing the late E. HAROLD STONEMAN, JOHN GILES and LT. COM. LLOYD CLARKE, respectively.

ROBERT L. WRIGHT, former anti-trust attorney in the Justice Department, will discuss the film industry's anti-trust history at two educational institutions in the coming months. On April 5 he was scheduled to lecture before a Georgetown University law class, and on May 5 he will participate in a University of Chicago symposium, where his topic will be "Composition of the Film Industry—Sherman Act, Past; Communications Act, Future."

DR. RENATO GUALINO has left New York by plane for London. The general director of Italian Film Export will enter discussion in Britain with the British Film Producers Association concerning the Anglo-Italian film agreement.

DAVE CANAVAN, head of RKO Theatres maintenance and construction department, has resigned to take an extended vacation. He is retained in a consultant capacity.

DR. LEE DE FOREST, electronics pioneer, will be tendered a testimonial dinner April 8 at the Waldorf-Astoria Hotel in New York by the De Forest Pioneers and a number of film, radio and television engineering organizations.

RAY M. HENDRY has been named vice-president and general manager of Intermountain Theatres, Inc., a subsidiary of United Paramount Theatres, replacing SIDNEY L. COHEN, resigned.

THEODOR MEGAARDEN, former manager for the Sidney Lust circuit in Washington, D. C., has joined the Harry S. Goodman office in New York as eastern representative. The company produces radio and television shows.

Martin Levine Nominated To Head B'nai B'rith Unit

Martin Levine of Brandt Theatres has been nominated to the presidency of the Cinema Lodge of B'nai B'rith in New York for a second year, it has been announced by Albert A. Senft, nominating committee chairman. The formal elections were to have been held this week at the Hotel Warwick. Nominated as vice-presidents were Marvin Kirsch, Moses L. Love, Milton Livingston, Joseph Maharam, Sol Rissner, Robert K. Shapiro and Al Wilde. Jack H. Hoffberg was nominated as treasurer; Merrill E. Joels, secretary, and Mr. Senft, chaplain. Nominated to the board of trustees were Max B. Blackman, Julius Collins, Hatold L. Danson, Leo Jaffe, Louis A. Novins and Arthur H. Schwartz.

UA Names George Pabst Southern District Chief

George Pabst, manager of United Artists' branch in New Orleans, has been appointed the company's southern district manager, William J. Heineman, vice-president in charge of distribution, announced this week in New Orleans. The appointment came shortly after the announcement that Mr. Pabst had led his New Orleans office to first place in the recently completed UA sales drive. Mr. Heineman was in New Orleans for the southern sales meeting, the fifth of a series of meetings held throughout the country and designed to give every member of the UA sales organization a complete picture of the company's current and future plans. Mr. Heineman was accompanied by Max E. Youngstein, another UA vice-president.

Philadelphia Appeal to Honor Four Leaders

The Theatrical Division of the Allied Jewish Appeal Trade Council in Philadelphia will honor four industry leaders who have performed outstanding service in behalf of the Appeal's annual campaigns at a dinner April 7 in the Bellevue-Stratford Hotel. Those being honored include: Frank L. McNamee, theatre circuit owner and former president of United Artists; James P. Clark, president of Highway Express, film delivery service; Victor H. Blanc, city councilman and chief barker of the Philadelphia Variety Club, and Fredric R. Mann, president of Robin Hood Dell.

20th-Fox to Re-Release 6 Pictures

Twentieth Century-Fox will re-release six of its biggest hits of past years starting May 15 and continuing through the end of the year, Al Lichtman, director of distribution, announced this week.

The six films, including four in color by Technicolor, represent outstanding moneymakers of recent years and have been carefully chosen "to meet the entertainment needs and demands of the present-day movie going public," Mr. Lichtman said.

The four color films, which will be in exchanges by June 15, are: "Leave Her to Heaven," starring Gene Tierney, Cornel Wilde and Jeanne Craine; "Crash Dive," starring Tyrone Power, Anne Baxter and Dana Andrews; "To the Shores of Tripoli," starring John Payne, Maureen O'Hara and Randolph Scott, and "Home in Indiana," with Walter Brennan, Lon McCallister, Jeanne Craine and June Haver.

The black and white pictures, which will be ready for showings May 15, are "Laura," starring Gene Tierney, Dana Andrews and Clifton Webb, and "This Above All," starring Tyrone Power and Jone Fontaine.

New advertising material and pressbooks including the latest merchandising ideas will be available on each picture by the end of April.

New Loew's Pact Gives Rodgers $1,100 Weekly

William F. Rodgers, vice-president of Loew's, whose present employment contract expires July 26, has signed a new agreement with the company calling for his exclusive services for a period of two years, commencing July 27, at a salary of $1,100 a week, Loew's reported last week to the Securities and Exchange Commission in Washington. The new pact stipulates that Mr. Rodgers' services "shall be in an advisory capacity as required by the board of directors." Also provided for is reimbursement of Mr. Rodgers in the amount of $200 a week for "unusual expenses incurred in behalf of the corporation for which it is difficult or impossible for Rodgers to account in detail." His salary the last fiscal year amounted to $114,714.

MGM to Help Theatres In Tornado Territory

Theatres in the areas stricken by tornadoes will be assisted by MGM in keeping the houses operating, it was announced this week. According to Charles M. Reagan, sales chief, branch managers at Atlanta, Dallas, Memphis, New Orleans and Oklahoma City have been advised that in line with the company's policy on similar occasions in the past, assistance will be extended where warranted.

The Hollywood Scene

Color Shortage Is Seen Ending Within a Year

Hollywood Bureau

The color shortage appears in a fair way to become a thing of the past within a dozen months.

The Warner Brothers' previewing of its WarnerColor to an invited audience at the Academy Awards theatre last week marked, with screening of "The Lion and the Horse," the culmination of a dozen years of research and experimentation. The studio says it is now equipped to turn out 10 WarnerColor features a year, and within a reasonable time will be able to use the process on its whole program.

Metro Also About Ready With Color Facilities

Last week, also, John M. Nickolaus, head of the MGM laboratory, returned from New York to disclose that with completion of two more developing machines for handling the company's Ansco-color process, scheduled for year's end, the studio will be able to use it on 50 per cent of its product. This process, used on "The Wild North," represents an 11-year period of preparation.

And Spyros Skouras, 20th Century-Fox president, last week told intimates he expects that company's color process, developed in conjunction with the Eastman company, to be ready by next winter for use on a scale comparable to the present use of black-and-white.

The week's news also included a report that Consolidated Laboratories is about ready to offer Trucolor, utilized exclusively by Republic heretofore, for general use of any studio.

Meanwhile, Technicolor's facilities continue strained to capacity, with a multi-million dollar plant expansion formally announced.

See Physical Bottleneck In Color Almost Cleared

These and similar developments of the past year or so combine to suggest strongly that the physical bottleneck long charged with limiting use of color by producers is out of the window or about to be. The cost factor, long regarded as a substantial secondary impediment, has been reduced materially, a striking achievement in the face of the general price rise, but is still formidable and, despite claims made in some quarters, probably will never come down to the black-and-white level.

The time factor, long a barrier to a producer racing to market with a timely subject, likewise has been reduced somewhat, but still figures importantly. The day when a producer can consider it's a matter of toss-up whether to go color or black-and-white with his picture is yet far off, but not quite the vain dream it once was. That seems to be the feeling all around.

Four Pictures Started

Four pictures, two of them in color, were started during the week, and five others went from shooting stage to cutting room, bringing the over-all count of films in camera stage to 31.

"Plymouth Adventure," Technicolor, is being personally produced by Dore Schary for MGM, with Clarence Brown directing Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn and John Dehner.

"The Rose Bowl Story," Cinecolor, is being produced by Richard Heermance for Monogram, with William Beaudine directing Marshall Thompson, Vera Miles, Natalie Wood and Jim Backus.

"Letter from the President," MGM, is being directed by William A. Wellman for MGM with Stephen Ames as producer, and with Shelley Winters, Ricardo Montalban, Claire Trevor, Wendell Corey and Robert Burton in the cast.

"Hellgate," a Commander Films Production for Lippert release, has Sterling Hayden, Joan Leslie, Ward Bond and Richard Emory in the cast, and is being produced by John C. Champion and directed by Charles Marquis Warren.

Kansas Town Asks Fox For "Nellie" Premiere

Twentieth Century-Fox has received a petition containing the signatures of 35,000 residents of Hutchinson, Kansas, requesting that the world premiere "Wait Till the Sun Shines, Nellie" be held in Hutchinson. The scroll bearing the signatures was flown to Hollywood by Mayor William Shaw of Hutchinson, and Willis Shaffer, manager of the Hutchinson Fox theatre and former winner of the Quigley Grand Award.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT

Hellgate (Commander Films Prod.-Lippert Release)

MGM

Letter from the President

Plymouth Adventure (Technicolor)

MONOGRAM

The Rose Bowl Story (Cinecolor)

FINISHED (5)

MONOGRAM

Plow Jockeys

PARAMOUNT

Come Back, Little Sheba (Hal Wallis Prod.)

REPUBLIC

Old Oklahoma Plains

UNIVERSAL-INT'L

Yankee Buccaneer (Technicolor)

Ma and Pa Kettle at Waikiki

SHOOTING (27)

COLUMBIA

Strange Fascination (H. H. Prod.)

The Dirty Dozen (Kramer Company)

The 5,000 Fingers of Dr. T. (Technicolor)

INDEPENDENT

Port Sinister (American Pic. Prods.-RKO Release)

Abbott & Costello Meet Captain Kidd (Woodley Prod.-W. B. release)

MGM

Lili (Technicolor)

Everything I Have Is Yours

The Devil Makes Three (Munich, Germany)

Eagle on His Cap

One Piece Bathing Suit (Technicolor)

MONOGRAM

Arctic Flight Lindsley Parsons Prod.)

PARAMOUNT

Tropic Zone (Technicolor)

Stalag 17

REPUBLIC

Thundering Caravans

Toughest Man in Tombstone (Trucolor)

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)

Hans Christian Anderson (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

Darling I Am Growing Younger

Pony Soldier (Technicolor)

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

The Black Castle

It Grows on Trees

The Riding Kid (Technicolor)

WARNER BROS.

April in Paris (Technicolor)

Danger Forward

The Story of Will Rogers (Technicolor)

The Miracle of Our Lady of Fatima

The National Spotlight

ALBANY

The effect of special-price picture like "Quo Vadis" and "The Greatest Show On Earth" on the business done by regular releases following them is again a topic of debate in exhibitor circles. Reaction in Albany to the two top pictures has been quite good, although grumbling about the scale has not been absent. . . . Leon Pickett, contract man for the Ringling Brothers and Barnum & Bailey circus, in for a hearing before the State Board of Standards a Appeals on the proposed revisions in the places-of-public-assembly code, expressed the opinion the sharp increase in advance sale for the coming New York engagement in Madison Square Garden is caused, in part, by the success of the picture. . . . D. John Phillips, executive director of the Metropolitan Motion Picture Theatres Association, also here to attend the code hearing. . . . James McLoughlin is the new manager of the Palace in Lake Placid, Ernest G. Dodds having retired to take up other activities. . . . A drive to raise $55,000 for Malcolm Atterbury's Playhouse—the old Capitol—is under way. It would wipe out fixed charges.

ATLANTA

Paramount theatre started on its second week of "A Streetcar Named Desire" to good business. . . . A. C. Cowles will open his new drive-in during the middle of April. . . . Mr. Cowles is in Emory Hospital for check-up. . . . On the row visiting were Col. T. E. Orr, Amusement Enterprises, Albertsville, Ala.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; John Thompson, Gainesville, Ga.; and Mr. and Mrs. R. L. Johnson and Sanford Ayres, Conor theatre, Comer, Ga. . . . Pvt. Jack H. Lancaster, son of Mrs. Rose Lancaster, Astor Pictures of Georgia, and Miss Charlotte Powell, were married. . . . The St. Clair drive-in, Pell City, Ala., has reopened for the season. . . . Fred Barton appointed manager of the Bama theatre in Tuscaloosa, Ala. . . . Martin Theatres has appointed H. R. Richards as manager of the President theatre, Manchester, Ga. . . . The Dixie drive-in at Stewart, Fla., has opened with Leonard Couch as manager. . . . Brakin theatres has opened a new drive-in at Opp, Ala. . . . Joseph Johnson, stage manager for the LaPlaza theatre, St. Petersburg, Fla., died at his home there. . . . Mat and Jimmy Suraci opened their new 500-car drive-in in Montgomery, Ala. The concession stand has a full-length glass so that patrons can see the show from the stand.

BALTIMORE

Jack Sidney, Loew city manager has returned to his desk after being hospitalized for a week. . . . Fred Schanberger, Jr., Keith's theatre, stricken seriously ill in Florida. . . . The Allied Motion Picture Theatre Owners of Maryland have elected Leon Back, Rome circuit, as president; Lauritz Garman, Garman circuit, vice-president; C. Elmer Nolte, Jr., Durkee circuit, treasurer. . . . I. M. Rappaport, back from a New York visit. . . . "Rasho-mon" has been cut by the Maryland Board of Censors. . . . Super 40 drive-in near Cumberland is being enlarged, according to owners Thomas Blash and Paul Owens. Five acres have been purchased and the extension will increase the number of cars that can be accommodated from 500 to 750. . . . T. L. Harrison, Jr., asistant manager Park Theatre, Lexington Park, Md., was in St. Mary's Hospital recovering from an operation.

BOSTON

The Cinema Club of Boston will hold its annual dinner dance on May 17. . . .The Milford, Milford, N. H., operated by the Latchis circuit, was destroyed by fire with damages set at $50,000, which includes adjacent stores. . . . With the resignation of Bob Manson, manager of the Guild and Norwood theatres, Norwood, Ed O'Neill, former assistant to Jim Tibbetts of Loew's Orpheum is now handling the two theatres. . . . Drive-in Theatre Association of New England has announced two new members, Marius Bonneau, Parkway drive-in, Brattleboro, Vt., and Alex Yamilkowski, Red Rock drive-in, Southampton, Mass. . . . Seth and Elinor Field of Affiliated Theatres are on a two-week cruise on the S. S. Mauretania. . . . Winners in the Warner Theatres Managers' Sweepstakes contest for January are Irving Hillman, Roger Sherman theatre, New Haven, first prize; John Petroski, Palace, Norwich, Conn., second prize and Jack Melincoff, Palace, Lawrence, third prize. Honorable mention went to Andy Sette, Capitol, Springfield; Murray Howard, Warner's, Worcester; Nick Brickates, Garde, New London, Conn., Joe Miklos, Embassy, New Britain, Conn.; and Jack Harvey, Palace, Danbury, Conn.

WHEN AND WHERE

April 13-15: Fifth annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.

April 15, 16: Annual meeting, Iowa-Nebraska Allied, Fontenelle Hotel, Omaha, Neb.

April 21-25: 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.

April 2-May 1: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

BUFFALO

When Al Pierce, manager of Shea's Bellevue, Niagara Falls, presented "Quo Vadis," in his house recently, he screened the production for the local clergy. . . . Bill Rosenow of Skyway Drive-In Theatres, Inc., said he and president of the company, Bill Brett, hope to have the Skyway Lakeshore and Niagara open for the season the middle of April. . . . Susan Cabot, starlet, was in town the other day and George Mackenna and Bill Brereton arranged to have her address the Ad club, appear at the Sister Kenny Foundation clinic, appear on radio and TV and be extensively interviewed by the press. She is in "Battle at Apache Pass," current at the Lafayette. . . . Alice Hughes gave Alan Young a great plug in her column in the *Courier-Express* the other day. It was a swell introduction for Young who visited Buffalo to plug "Aaron Slick from Punkin Crick," to be shown at the Paramount Easter week. . . . At the testimonial dinner given Myron Gross by Tent No. 7, Variety club, the guest was presented with a beautiful lounge chair. . . . Dave Miller, chief barker, Tent No. 7, announced Pre-Convention "Nite in Las Vegas" in the Variety club headquarters.

CHICAGO

Biggest business in months was done by outlying theatres playing "Sailor Beware" over the past week-end, even with practically all the local drive-ins open and doing very well. . . . The Palace is set to re-open April 12, with "Singin' In The Rain," under its new management. Complete new Brenkert-RCA sound and projection equipment is being installed in the booth. Tom King of the Chicago Stadium publicity staff will team up with Lucille Ballentine to handle publicity and public relations. . . . The Astor was scheduled to close for two days for re-seating and redecorating. . . . Bell and Howell had an open house for their employees to celebrate the completion of the $1,750,000 addition to their Lincolnwood plant. . . . Spero Kontos, general sales manager of Abbott Theatre Equipment, became the father of a baby girl . . . . Two drive-ins are scheduled to re-open: Alger's Streator drive-in will be ready to go some time in May; The Hi-Way, Newport Township, Ill., will be operated by a syndicate from downstate Illinois. . . . The Manor and Woodlawn theatres, both closed for several months, will

(Continued on page 40)

DISTRIBUTED BY RKO... *TWO* SPECIAL ACADEMY AWARD-WINNING FEATURES!



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ACADEMY
AWARD
(Best Foreign Film)

©A.M.P.A.S.



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ACADEMY
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(Best Documentary Feature)

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Rasho-Mon

The Great Japanese Production,
introducing
MACHIKO KYO
TOSHIRO MIFUNE
MASAYUKI MORI
A DAIEI PRODUCTION

Produced by JINGO MINOURA
Directed by AKIRA KUROSAWA
Based on a novel by
RYUNOSUKE AKUTAGAWA
Screenplay by AKIRA KUROSAWA
and SHINOBU HASHIMOTO
Photographed by KAZUO MIYAGAWA
Music by TAKASHI MATSUYAMA

—also **GRAND PRIZE WINNER**
1951 VENICE FILM FESTIVAL

Distributed by RKO RADIO PICTURES

SOL LESSER presents

KON-TIKI

Photographed by the men who lived it.
Told by—
THOR HEYERDAHL,
leader of the expedition and
author of the best-selling book.

Introduction by BEN GRAUER
Produced by OLLE NORDEMAR
Music by SUNE WALDIMIR
Sound by GOSTA WIHOLM
Film Technician, A. G. ANDERSON
Optical Effects, GOSTA BJURMAN

An Artfilm. A.B.

(Continued from page 38)

reopen under new management, in the near future. . . . Ray Herrington manager of Great States' Normal, Normal, Ill., has taken over direction of the Homewood, Ill., for a group of four local merchants who purchased the building from Joe Goldberg in an effort to keep the theatre open. The house had been operated by Jones, Linick, and Schaffer for the past 13 years. . . . Fifteen Synchro screens have been ordered by theatres in this territory and more orders are coming in every day, according to Spero Kontos of Abbott Theatre Equipment.

CINCINNATI

"Quo Vadis" continues to head the local box office list on its fourth week at the 3,300-seat RKO Albee, where it has had a highly successful run. . . . The Taft theatre was practically sold out for the one night showing of "With a Song in My Heart," with the house scaled at $1 to $2.50 for the one night engagement. Miss Froman gave a vocal recital in connection with the Cincinnati premiere of the picture, the proceeds from which will be used toward establishment of the Jane Froman Scholarship Fund at the Cincinnati Conservatory of Music, where Miss Froman formerly was a student. . . . Jacob T. Coffman, formerly associated with Midstates Theatres here, but more recently manager of the Dale theatre, in Dayton, Ohio, has been named business manager of the Dayton Art Institute. Robert L. White, projectionist of the Far Hills theatre, in Dayton, will take over management of the Dale. . . . A new drive-in theatre, to be known as the Green River Outdoor theatre, is being built at Liberty, Ky., by Bert Sallee, Charles Brown and Leslie Sanders. . . . Opening of the new 200-car Davis drive-in theatre, at Stanford, Ky., being built by H. P. Davis, is scheduled for April.

CLEVELAND

Robert Mochrie, RKO sales manager was in town for the first time in two years. . . . Hal Bokar, son of University Theatre manager Bill Boker, writes from army headquarters in Frankfurt, Germany, that he recently starred in an army version of "Bell, Book and Candle" and that he is currently directing "All My Sons" in which he also stars. . . . Meyer Fine, Associated Circuit president and Mrs. Fine were due to arrive home this week from a ten-week Mediterranean cruise. . . . Shea's Colonial, Akron has installed a Sel-Mix three unit beverage dispenser, sold by NTS Co. . . . M. B. Horwitz bought from NTS two X-L Simplex mechanisms an X-L sound for the Astor theatre. . . . Bennett Goldstein, Schine Ohio booker, is transferred to the Buffalo office succeeding Myron Gross, now manager of Co-operative Theatres of Buffalo. . . . Abbott and Costello have a date with Warners' Allen theatre for a personal appearance on April 15. . . . M. Tilford Stanbaugh bought the Our theatre, Canfield, O., from Stanley Rawson and now calls it the Community theatre. . . . James Victor Wolcott in the motion picture industry some 30 years as theatre owner and manager died at University Hospital. . . . Richard Leathers, RKO Palace assistant manager and Louise Hutman, a model with L'Ecole de Charme will be married May 24. . . . Hy Barden has closed the Superior theatre, a last run.

COLUMBUS

The 35-year-old 300-seat Royal, in the downtown market district, closed. It was a small action and Western theatre. The Royal had been operated for 14 years by Harry Knight, Sr., who also operates the neighborhood Russell. . . . Walter Kessler staged a circus party in front of Loew's Ohio on the night before opening of "The Greatest Show on Earth." Billy Yates, Ringling clown, who is seen in the picture, was the star attraction with The Great Jaxon, a 12-foot-tall stilt walker. . . . Columbus milk dealers ran a thank-you ad directed at Columbus theatremen for honoring the milk industry during March. "Wholesome entertainment and wholesome food make the community a happy, healthy place to live and work. We agree 'For community service, it's the milkman; for community entertainment, it's your movie theatre'," read the ad, placed in all dailies.

DENVER

Robert Quinn, Paramount studio publicity man, was here arranging for the premiere of "Denver and Rio Grande" at the Denham May 2. . . . Ward Pennington, who recently resigned as Paramount branch manager, was back here from his new home in Beatrice, Neb., to pick up his family and their household furnishings. He has bought the Crest drive-in there. . . . Arthur Manson, Lippert publicity man, here arranging publicity for "Navajo," to run at the Bluebird. . . . William Prass, MGM publicity man, is in General Rose Memorial hospital. . . . Walter E. Brannon, division manager and his assistant, Harry Gittleson, here for RKO sales meeting of the Denver branch.

DETROIT

Ray Milland made a personal appearance in Detroit in advance of "Something to Live For" which is at the United Artists. "Quo Vadis" in its fifth week at the Adams is breaking all records at the box office. . . . Butterfield Theatres has closed the Rialto in Three Rivers, Michigan until further notice leaving only the Riviera open. . . . E. R. Holtz of the LaSalle Garden Theatre Co., received $150,000 for the Annex from the city. . . . Harold Bernstein, circuit operator, was laid up in the Bay City Hospital following a heart attack. . . . The Star in Hamtramck has been closed by the Schram & Goldberg circuit. . . . Paul Field, manager of the Alhambra Theatre, was honored as a community leader recently at a celebration sponsored by the North Woodward Community Council, a Red Feather organization. . . . Gil Green, manager of the 4,000-seat Michigan theatre has just reactivated the fish pond in his lobby.

HARTFORD

A new policy of starting main feature between 8 and 8:30 instead of 9 and 9:30 nightly, Monday through Friday, has gone into effect in metropolitan Hartford theatres. . . . Lindsley Parsons and a Monogram production crew will arrive at the New London (Conn.) Submarine Base in early June for location work on "Down Periscope." . . . Frank Meadow has reopened the 261-seat State Theatre, New Haven, following extensive remodeling and redecorating. . . . The Warner circuit's Merritt, Bridgeport, is marking its tenth anniversary. . . . Drive-in theatres are resuming operations throughout the Connecticut area. . . . "Streetcar Named Desire" and "Rasho-Mon" were among Hartford second-week holdovers. . . . Dick Stephens, Columbia exploitation man, arranged appearances of Barbara Hale and Jeff Donnell at the Bijou, Springfield, Mass., for "The First Time.". . . Cleo Bates, assistant manager, E. M. Loew's State theatre, Holyoke, Mass., is marking his 50th year in show business. . . . Norman Levinson of Loew's Poli, Hartford, is in Florida on a vacation.

INDIANAPOLIS

The drive-ins got away to a good start in the past week, with mild spring weather prevailing. . . . Jane Beard, office manager at Warners, has resigned. . . . Virgil Jones, formerly a booker in the Warner office, is going on the road in the Kentucky territory during the illness of Bob Shrader. . . . Charles Acton, ex-Republic salesman, has moved to Paramount. Bob Shook, formerly a booker, has taken Acton's place at Republic. G. L. Heinrich succeeds Mr. Shook. . . . Dick Lochry, operator of the Arlington, is vacationing in Florida. . . . Tom Goodman, who has been associated with his father, Sam Goodman, Corydon exhibitor, for the past several years, has returned to film row as a Monogram salesman. . . . Eddie Ornstein will buy and book for the West Side drive-in at Evansville. . . . The Allied Theatres Owners of Indiana will pass the regular April board meeting to concentrate on their spring convention at French Lick May 5-7.

KANSAS CITY

The Warwick, a Fox Midwest house, becomes an Art theatre April 10. . . . J. Erwin Dodson, who died March 28 in Los Angeles, was well known in Kansas City, where, at one time, he was manager of National Screen Service. . . . All drive-ins around Kansas City are operating. . . . The Uptown, Commonwealth theatre at Carrolton, Mo., reopened March 26, after extensive improvements—new seats, new concessions, etc. Its drive-in at Grand Island, Neb., will open April 12. . . . The Midland had a big week with "The African Queen." The Kimo is showing "Marie du Port." The Vogue held over "The Titan" and "The Guest." The Paramount had "A Streetcar Named Desire." The board of directors of the Kansas-Missouri Theatre Association will meet April 16.

LOS ANGELES

Vic Hunt has opened his new office at 2015 So. Vermont, where he will represent the West Coast Concession Co. . . . Colin Dexter of Alexander Film Co., of Colorado Springs visited here. . . . David Jarvis narrowly escaped while flying from Blythe to Riverside in his private plane. He suddenly suffered a stroke on his left side as his aircraft was passing over the desert area near Palm Springs and managed to make an emergency landing with one hand His plane immediately burst into flames, but he was pulled to safety by the pilot of another plane who spotted the accident from the air. At

(Continued on opposite page)

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present Dave is resting comfortably at Desert Hospital. . . . Gorman Heimueller has resigned from the publicity department of United Artists Theatre Corp. . . . Lawrence W. Marriott has been promoted to sales manager of the Universal Exchange. . . . Joe Mealy, manager of FWC's Tivoli and Nuart, Sawtelle, was a visitor on the Row. . . . Other exhibitors seen were Jack Lowenbien, San Diego; Ben Bronstein, Palm Springs; George Diamos, Nogales, Ariz.; Tom Huntington, Chula Vista; Bill Russo, San Diego; Mrs. Lemucchi, Bakersfield; Lloyd Katz, Las Vegas. . . . Al Brinham, former manager of the Majestic, Santa Monica has been appointed manager of the Lyric, Monrovia.

LOUISVILLE

For the running of "The Greatest Show on Earth" at the Rialto, managed by Johnson Musselman, a very elaborate false front with a circus motif was put up. . . . C. B. Wells, Jr., of Falls City Theatre Equipment has resigned. . . . Out of town exhibitors seen on the row included Don Robinson, Shepherd, Shepherdsville, Ky.; C. C. Simms, Lebanon drive-in, Lebanon; M. H. Sparks, Tompkinsville, Ky.; George Peyton, Griffith, LaGrange, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; and Guy Roehm, Grand, New Albany, Indiana. . . . Louis Baker of the Star theatre, West Point, has been released from St. Anthony's hospital in Louisville, following an operation. . . . The Kentucky Association of Theatre Owners in conjunction with their annual convention to be held May 28 and 29 at the Brown Hotel here, once again will include an exhibition of new equipment, exhibition ideas, novelties, concession equipment, and other ideas pertaining to the complete operation of indoor and outdoor theatres. . . . M. H. Sparks of Edmonton, Kentucky, who formerly operated the Strand theatre, Edmonton, Ky.; and the Veteran's theatre at Tompkinsville, Ky., as well as other theatres within the state, has announced that he has taken over the subsequent run neighborhood Shawnee theatre, Louisville, Ky., from Pete Dawson. The theatre is now closed and formal reopening was scheduled for March 30.

MEMPHIS

All theatres in the Memphis trade territory damaged or put out of commission because power lines were down after the recent tornado have resumed operation except Judd at Judsonia, owned by James and O. C. Waller, which was so badly wrecked it will have to be rebuilt. . . . A. F. Thomas has been named city manager for Paramount and Malco Theatres at Helena, Ark., succeeding Roy Hale, who has gone into the tourist camp business. . . . Arthur Greenblatt, general salesmanager, New York, and Nelson Towler, division manager, Atlanta, were visitors at Lippert Pictures, Memphis, exchange. . . . Clayton Tunstill, district manager, Malco Theatres, Inc., was in Helena, Ark., on a business trip. . . . Joe Propps has been named manager of Strand and Joy at Clarksville, Ark. . . . Exhibitors visiting and shopping on Film Row included Robert Bradley, Cabbott; Joe Melio, Bradford; John Staples, Piggott; K. H. Kinney, Hughes; Henley Smith, Pocahontas; William Elias, Osceola; J. R. Adams, Oxford; Whyte Bedford, Hamilton; T. M. Jourdan, Iuka; and W. C. Kroeger, Portageville. . . . R. L. Bostick, manager, National Theatre Supply Co., and Mrs. Bostick, are on a trip through Texas, Arkansas and Oklahoma. . . . Mrs. Helen Hughes as resigned as assistant booker at Paramount.

JACK VERSER OF INTERSTATE WESLACO, TEXAS, MAN OF YEAR

Jack Verser, 34-year-old city manager of Interstate Theatres in Weslaco, Texas, has been named Weslaco's "Man of the Year" as the community's outstanding young civic leader. Some measure of the award can be taken from the fact that it was conferred by a committee comprising the presidents of Weslaco's five civic clubs: the Rotary, Kiwanis, Lions, 20-30 and the Business and Professional Women's Club. The Man of the Year selection is made from nominations sent in by citizens to the Weslaco *News*, whose publisher presents a plaque to the honored Weslacoan each year.

Strictly speaking, however, the award to Mr. Verser should not be much of a surprise to officials of the Interstate circuit, whose motto is "Dedicated to Community Service." Another Interstate city manager in the Rio Grande Valley, R. E. "Mike" Gilbert of Harlingen, was similarly honored in 1950.

Mr. Verser, who has been with Interstate for 17 years, went to Weslaco in 1944 as manager of the Ritz and Gem theatres. He has continually given his time and leadership toward making Weslaco a better city. He was president of the Community Chest and led it through a successful finance campaign last fall. At the same time he was one of the most active members of the City Welfare Board and recently was elected its president for the current year.

He is a member of the board of directors of the Magic Valley Association and a member of the board of governors of Valley Boys' Ranch.

A veteran of World War II and a member of the First Baptist Church, Mr. Verser recently was elected to the board of directors of the Weslaco Chamber of Commerce as a result of his work on the chamber's membership, trades promotion and tourist committees.



JACK VERSER

The letter nominating him for the Man of the Year award said, "However, the above offices and positions are not the real reason for nominating Jack. It is the many, many little things that he does that go for the most part unnoticed."

Mentioned then were his outstanding work with the Lions Club, work with the Junior Service League, March of Dimes, Valley Cotton Day and his aid in attempting to organize a National Guard unit.

"Weslaco has an unusually large number of men who contribute more than half their share to our community, and all of them are deserving of praise for their unselfish work," the letter concluded, "but if they have done more than Jack, they have been moving."

MIAMI

Making a tour of the lower East Coast Division of Florida State Theatres recently, was Lou Finsky of the Jacksonville office. . . . Earl Potter, manager of the Tivoli, was startled on entering his office one morning to find burglars had jimmied three doors to put an acetylene torch to a safe and removed a $750 ring. . . . The Belle Glade area of Florida is looking forward to the completion of a 400 car drive-in under construction there, according to Joe Hornstein, of the theatre supply house. . . . According to Al Wilkie, publicity director, vaudeville at the Olympia may cease after the Easter week show. Difficulty in obtaining suitable talent and film bookings are part of reasons. . . . Paul Baron, manager of the State, had 10 takers for his free admission gag for the run of "Ten Tall Men." Catch was the requirement of a 6' 4" height. . . . The Wometco 'Big League' contest had most of theatres pitching to get in the top nine. Last week's top nine kept up there, with slight changes in positions. Third week listing had them placed Carib, Park in Tampa, Gateway, Miami, Miracle, Parkway, Surf, Lincoln and Grand. Rosetta jumped from 22nd to 10th, Ritz to 12th and Tower to 13th.

MILWAUKEE

In honor of Joe Reynolds 10th anniversary as manager of the St. Cloud Oriental theatre, Mrs. W. Deniston, former chair-

(Continued on page 44)

THE BIG PAY-OFF FOR T

VARIETY

B'way Picks Up; 'Hoodlum' Very Good 19G,

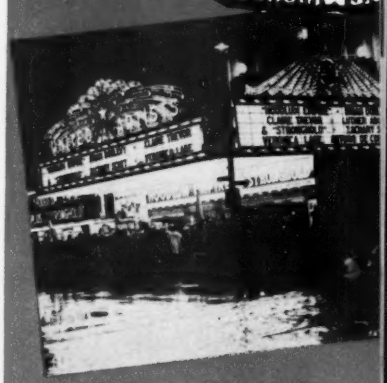


NEW YORK

GLOBE



New Pix Help Chi;



"pacing the field"

"Smash

HERBERT J. YATES presents

HOODLU

A BOB

HEADING FOR HOLDOVER BUSINESS!

starring

BRIAN DONLEVY · CLAIRE

LUTHER ADLER · JOHN RUS

RICHARD JAECKEL · RICHARD BENEDICT · Scre

A REPUBLIC

HEATRES EVERYWHERE!

VARIETY

Hoodlum' Sock 22G,

CHICAGO

UNITED ARTISTS

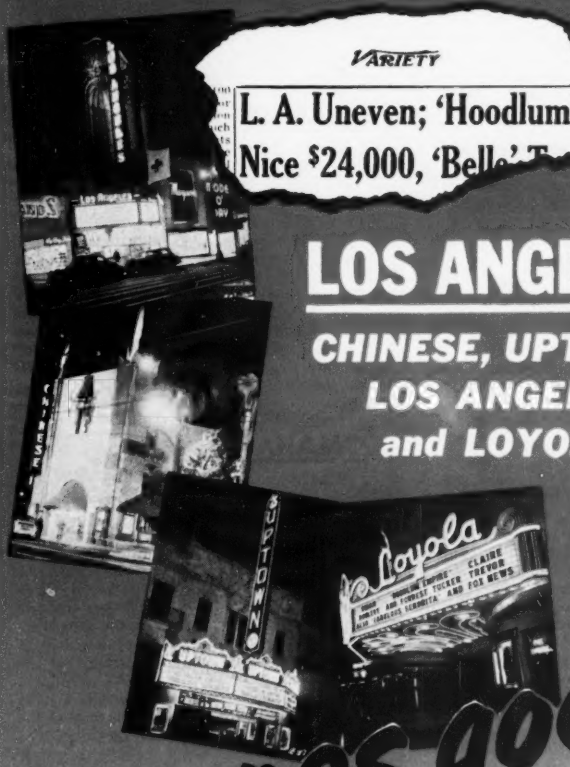
biz"

VARIETY

L. A. Uneven; 'Hoodlum' Nice $24,000, 'Belle'

LOS ANGELES

CHINESE, UPTOWN, LOS ANGELES and LOYOLA



"Shapes good"

M EMPIRE

CONSIDINE STORY

TREVOR • VERA RALSTON • FORREST TUCKER

SELL with GENE LOCKHART • GRANT WITHERS • TAYLOR HOLMES

en Play By BRUCE MANNING *and* BOB CONSIDINE • *Associate Producer-Director* JOSEPH KANE

PICTURE Republic Pictures Corporation

(Continued from page 41)

man of the Supervised Kiddie Matinees at the Oriental, arranged a surprise for him with the help of all the members of the committee. Last Saturday afternoon on the stage the Oriental the local scout troops presented the colors on the stage followed by the members of the matinee committee. They presented Mr. Reynolds with a flash camera among other gifts in appreciation for his cooperation in making their matinee such a success. . . . Frank Smith is the new manager at the Fox Shorewood theatre here. . . . The North Shore area of the Children's Approved Saturday Matinees Committee, in the Shorewood theatre area, held a luncheon to launch the new series tickets that will go on sale at the schools in that area. . . . Seen along the row were Fred Lienhardt, New Glarus; Don Brown, LaFarge; William Ainsworth, Shawano and Don Deakin, Wisconsin Dells.

MINNEAPOLIS

Harry B. French, Sr., president of Minnesota Amusement Company, has returned from a month's vacation trip to Florida. . . . Harry Weiss, RKO Theatres division manager, has returned from a business trip to Des Moines, Waterloo, Marshalltown, and Cedar Rapids, Iowa. . . . "Viva Zapata!" is in its third week at the Gopher, first run loop house. "Quo Vadis" is in its fifth week at the Century, first run loop house. . . . Leo Peterson and A. J. Johnson, owners of the State theatre at Pierre, South Dakota, which was destroyed by fire last winter and which will be rebuilt this spring, have placed a contract with the Minneapolis office of the American Seating Company for eight-hundred Bodiform chairs. The cost of rebuilding will be $135,000. . . . Listing: Lloyd Kressly of the Rainbow Outdoor theatre and the Rainbow theatre, Lemmon, South Dakota; Fred J. Nelrich, Nodak, Wyndmere, North Dakota; Jake Musich, Lyceum, Black Duck, Minnesota; A. B. Muller, Wright, Maple Lake, Minnesota; Grant Hatling, Bell, Belgrade, Minnesota, and George C. Gould, Crystal, Glencoe, Minnesota.

NEW ORLEANS

Mrs. Sam F. Ewing, owner of Fay, Fayette, Miss., assumed operations of the Roxy Theatre, Roxy, Miss., the former owner is Mrs. Evelyn Higgenbotham. Sam F. Ewing, Jr., will manage it. . . . Tom Neeley, Jr., has joined 20th-Fox sales force. He has been assigned to the Mississippi area. . . . Forrest Tucker, star of "Wild Blue Yonder" flew into New Orleans a couple days ahead of the opening of the film at the Joy. . . . Levere C. Montgomery and Eldon Briwa are working on plans for a cooperative buying and booking combine of independent theatres. Mr. Montgomery is principal owner of Joy and with Mr. Briwa owns and operates the Film Service Booking office. . . . Paramount Gulf Theatres will reopen the drive-in, Prichard, Ala., on April 12. . . . L. E. Craig opened his new Ocean City drive-in, Ocean City, Fla., on March 22, completely equipped with RCA equipment. . . . W. N. Clark, Monroe, La., who built and sold several drive-ins the past year now has one under construction near Columbia, La. It will be named the Owl. . . . Joseph Aspley, former manager of the Crescent drive-in, New Orleans, resigned to take over as general manager of E. V. Landaiche's Biloxi theatres—the Buck, Bayview and Beach Drive In. . . . Among Film Row callers included Mr. and Mrs. Tom Watson, Ellisville, Miss.; Arthur Lehman, Jackson, Miss.; E. G. Perry and Lloyd Edwards, Pittman Theatres, Robert Molzon, Norco, La.; S. J. Olister, manager, Abalon, Algier, La.; Mrs. T. Lopo, Lakeview; Mrs. Bertha Foster, Violet and Port Sulphur, La.; Sam Corte, Laurel; Sam Pasqua, Gonzales, La.; Bob Roberts, Civic, C. R. Cullpepper, Citronelle, Ala.; and Robert L. Long, Bayou Theatres, Baton Rouge.

OKLAHOMA CITY

Criterion theatre at Shawnee, Okla., had ladies night. All ladies accompanied by a gentleman were admitted free. The fourth drive-in theatre at Topeka, Kansas, will start construction within the next 60 days, John Basham, resident manager for the owning corporation announced. . . . The Princess theatre, Topeka, has re-opened. . . . Henry Simpson, co-owner and manager of the Princess and Walmer theatres at Bristow, Okla., is showing trailers at one of his theatres, of the film currently playing at his other theatre. . . . Moonlite drive-in theatre, Stillwater, Okla., opened for the season.

OMAHA

The Nebraska- Iowa territory, staggering from a delayed Sunday punch by Old Man Wniter, dug out of drifts and got set for bottomless springs roads. Theatre crowds were almost blotted out for two days, film trucks were delayed. . . . "Quo Vadis" rode out the storm in great shape in its second week at the State. Ticket lines still were the rule as receipts more than doubled the usual run. . . . Norman Nielsen, ex-RKO salesman, is back filling the vacancy caused by the resignation of Bob Daley. . . . "The Sniper" was previewed by Columbia for the Omaha Police Department, recalling the case of the local sniper a couple of decades ago who terrorized the city before being brought to justice. . . . New quarters for the Variety Club are being arranged at the Blackstone Hotel. . . . 20th-Fox Exchange Manager Joe Scott attended a division meeting in St. Louis. . . . *World-Herald* Critic Jake Rachman turned his guns on the physical theatre, listing complaints from Omaha visitors for need of sprucing up some of the houses, inside and out.

PITTSBURGH

The Carnegie Institute of Technology has resumed its free showing of oldtime films. The first being the French "Crime and Punishment." The series attracted tremendous crowds last year. . . . Johnny Zomnir has resigned at Monogram to join Jimmy Hendel's sales staff at United Artists. . . . The Shady Side theatre has joined the suburban Squirrel theatre in the showing of first run pictures. . . . Squirrel's sensational box office results may also have others getting into the first run act. . . . The Lou Fordans, he's the manager of McKeesport's Memorial theatre, recently celebrated their 40th wedding anniversary. . . . The Joe Volpes did a swell job hosting the weekly Family Night at the Variety Club. . . . Martin Torreano, projectionist at the Schenley theatre and past president of the operators' local, is recuperating from an operation. . . . Mike Winograd, the theatre owner, has moved into the newly built apartment house in the downtown sector. . . . Joe Weitner, formerly of Monogram, has joined United Artists

PHILADELPHIA

The independent Arcadia in the downtown zone gets a first run this month with the booking of the imported Souvaine film, "Never Take No for an Answer." . . . The 800-car Lincoln just outside the city, reopened with a double feature policy. . . . Addie Gottschalk, RKO salesman, underwent surgery at Hahnemann Hospital. . . . Wesley W. Watson, general manager for the Weilland-Lewis theatres in Atlantic City, N. J., became the father of a son, Wesley W., Jr., born in the Atlantic City Hospital. . . . Dave Rosen left his post as manager of the independent Clark Film exchange and set up his own distributing office with "Race Reels" his first product. . . . William D. Beck, owner of the Route 45 Drive-In, Berlinsville, Pa., is now doing his own booking and buying as is L. L. Lenz, operating the 202 Drive-In at Painter's Crossroads, Pa. . . . Bud Abbott and Lou Costello will help the 1952 Easter Seal campaign of the Philadelphia Society for Crippled Children when they come here April 8 to make personals in connection with the opening of their "Jack and the Beanstalk" at Warners' Stanley on April 8. . . . The newly renovated Shore in Atlantic City, N. J., formerly the Cinema, reopened under the new management of George A. Hamid and Harry I. Waxman, with Martin Lazar, formerly with the house, as resident house manager. . . . Warner Theatre circuit, which last month sold five of its neighborhood houses, is relinquishing four more this month in the Bromley, Fern Rock, Diamond and Wynne. . . . Harry Brillman's Screen Guild film exchange is dating "Woman Hater," which was formerly released for J. Arthur Rank by Universal. . . . The March of Dimes campaign in the Reading, Pa., area, with the theatres assisting, brought in $27,073, which was $900 short of 1946's record $27,976. . . . Birdsboro, Pa., is without a theatre for the first time with the closing of the Diamond. Nearest theatres are nine miles away in either Reading or Pottstown. It has been proposed to show free films for children in the borough YMCA. . . . With Charles Thompson recuperating from a heart attack, Nick Lucas is managing the house for him; and for the same reason, Morris Kret is managing the Howard while Sam Levin recovers from a stroke.

PORTLAND

"Quo Vadis" is doing great in a fifth week at the Liberty at $1.50; "The Greatest Show On Earth" continues for a second week at the Paramount at $1.25; and "Death of a Salesman" holds for a second inning at the Music Box, also at $1.25. . . . "A Girl in Every Port" at the Orpheum and Oriental; and "Bright Victory" at the United Artists are new at regular prices. . . . "La Ronde" holds for a second stanza at the Guild; and "Snow White" holds for a second move over week at the Mayfair. . . . Edward G. Robinson took sick and his play "Darkness at Noon" was forced to be canceled at the Mayfair theatre.

(Continued on page 46)

NOW! A RIP-ROARING SMASH AT POPULAR PRICES!



AND ONE OF THE BIG BOXOFFICE 6!

According to BOXOFFICE Magazine's Quarterly First Run Reports:

1. Quo Vadis 296%
2. David and Bathsheba..... 211%
3. The River 210%
4. An American in Paris..... 201%
5. Sailor Beware 187%
6. A Streetcar Named Desire..... 180%

"The big pictures are doing the kind of business exhibitors entered on their books in 1946 and 1947!"

A RECORD-BREAKER EVERYWHERE... *BOOK IT NOW—WHILE IT'S HOT!*



"THE RIVER"

Color by TECHNICOLOR

Kenneth McEldowney presents Jean Renoir's production of THE RIVER • Color by Technicolor • with Nora Swinburne Arthur Shields • Esmond Knight Suprova Mukerjee • Thomas E. Breen and introducing Patricia Walters • Radha • Adrienne Corri • Produced by Kenneth McEldowney • Directed by Jean Renoir • Assistant to Mr. Renoir—Forrest Judd • Screenplay by Rumer Godden & Jean Renoir • Based on the novel by Rumer Godden

Another BIG ONE thru UA

The National Spotlight

PROVIDENCE

Edward M. Fay, dean of R. I. showmen, and chairman of Providence County chapter March of Dimes campaign, in a final report stated 48 theatres in the state had collected a total of $15,983. This brings the 10-year total to $307,749. In the 1952 drive, Loew's State topped all theatres with a collection from patrons of $2,423. . . . "The Greatest Show on Earth" holds for a third week at The Strand. . . . The Somerset drive-in became the second open-airer to inaugurate the 1952 season in this area, the Cranston Auto Theatre beating out the Somerset house by a week. . . . The Castle is running a series of special Saturday matinee kiddie shows . . . The Darlton recently announced a dinnerware promotion for the benefit of its feminine patrons. . . . Several hundred Robin Hood comic books were distributed free to juvenile patrons by the Albee management in conjunction with the presentation of "Tales of Robin Hood." . . . After nearly a 3-week strike of public school teachers, a settlement was recently reached with the result that downtown houses are returning to normalcy, the usual first matinee lacking the swarms of idle students. . . . The Avon Cinema brought back "Detective Story" which racked up good attendance figures when it played this city for the first time at the Strand.

SEATTLE

Will J. Conner, executive vice president of John Hamrick Theatres, Inc., was elected to the board of directors of the Theatre Owners of Washington, Northern Idaho and Alaska at a meeting which was held at the New Washington Hotel. The organization elected to be represented in COMPO and support it in every possible way. They voted to back COMPO in its fight against the federal amusement tax. Robert Graham, attorney for the organization, was chairman of the meeting. Among those present were Mr. and Mrs. E. C. Bettkowski of Wilbur, Glen Nolta of Pt. Blakely, Loris Gillespie of Okanogan, Mr. and Mrs. Stierwatt of McCleary and Frank Pratt of Bellingham. . . . According to newspaper reports received here, the Coliseum theatre in Wrangle, Alaska, owned by W. B. Gross, was destroyed by a fire which devastated a large section of Wrangle's downtown area. . . . Alan Hale, Jr., Wayne Morris and Lola Albright stopped over from Kotzebue, Alaska where they filmed portions of Monogram's "Arctic Flight." . . . National Theatre Supply Co., is installing much new equipment in Henry Baume's Wigwam theatre in Nez Perce, Idaho. . . . Tommy Mayer is building a new drive-in at Gresham, Ore.

ST. LOUIS

Louis K. Ansell, chairman of the board of Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois and president of Ansell Brothers Theatres, was a featured speaker at a luncheon meeting of the sales manager bureau of the St. Louis Chamber of Commerce. He spoke on "Today's Job in Selling Entertainment." . . . Drive-ins getting ready to open are the Manchester drive-in at Des Peres, Mo., the Airway in Overland, Mo., Ronnie's drive-in and the 66 Park-In theatre, the latter two owned and operated by the Fred Wehrenberg Theatres; the North; Parker's Skyline and the four screen St. Ann drive-in operated by the St. Louis Amusement Co. . . . The St. Charles drive-in theatre of St. Charles, Mo., has opened. . . . Sunrise Easter services are scheduled for Ronnie's drive-in and 66 Par-In theatres. . . . "Greatest Show on Earth" opened here. . . . Herb Washburn, National Screen manager, back from a company regional conference in Chicago. . . . "Pride of St. Louis" will be world premiered here at the Missouri theatre April 11. . . . Local exhibitor Charles Goldman and wife vacationing in Florida. . . . Five films have been donated to the St. Louis Volunteer Film association for use in home programs provided for shut-ins of this city. Films donated by Ford Motor Co. . . . The Peerless theatre, a unit of Komm circuit, has reopened after a shut down for repairs.

TORONTO

Capitol theatre, Toronto, robbed of $2,000 cash just before closing. . . . Graydon A. Mathews appointed St. John branch manager for J. Arthur Rank Film Distributors (Canada) Limited, while Gerry M. Hoyt takes over for Monogram as special Maritimes sales representative. . . . Jack Hughes, 66, head of film censorship in British Columbai, died in Vancouver after a prolonged illness. He was censor for the past 20 years. . . . Mickey Goldin is new president of the British Columbia section of the Canadian Motion Picture Pioneers. . . . Holdovers in Toronto include "Manon" at the Astor, "Fun For Four" at the Internatoinal Cinema, "The Greatest Show On Earth" at the Imperial and "Five Fingers" at the Eglinton. . . . Jack Arthur, Famous Players head office executive, has been appointed to produce Canada's top show, the Grandstand show at the Canadian National Exhibition.

VANCOUVER

"Greatest Show on Earth" opened to smash business from the moment the doors were opened at Famous Players Orpheum, a 3000-seater, despite $1.20 top. Looks like a near record $22,000. Reviews of rave variety and fine public reaction and word-of-mouth are helping. Also near capacity is "A Street Car Named Desire," at the Capitol in the same block brought back at popular prices. . . . Parksville on Vancouver Island will have a modern quonset type of theatre which will seat 300 this summer. The house, a community effort, will be air conditioned and equipped with the latest in equipment. . . . Odeon Circuit will rebuild the old Lonsdale theatre at North Vancouver. The house was closed for the past 18 months, will be modernized and seat 500. North Vancouver Board of Trade and citizens have been clamoring for another theatre since the only theatre, also a Odeon spot, has been playing to overflow business. . . . Frank Gow, Famous Player district manager, announced the following manager switches in the Vancouver district; Jack McNicol, Regent Vancouver manager, takes over at the Columbia, New Westminster, replacing the late Eddie Zetterman; Mac Smee, manager of the Victoria, succeeds Mr. McNicol at the Regent; Barney Regan, former assistant at the International-Cinema, replaces Mr. Smee at the Victoria in Vancouver; Walter Hopp from the Kitsilano Vancouver takes over as manager of the Starlite drive-in at Nanaimo on Vancouver Island; and Doug Gow of the construction department takes over as manager at the Kitsilano theatre, Vancouver. . . . Film Exchange Employees (AFL) Local B-71 are taking their 40 percent wage request before a conciliation board. Acting for employees of eight film distributors the union also is seeking five-day week and improved vacation plan.

WASHINGTON

A number of members of the Variety Club of Washington, Tent No. 11, and their families and friends are planning to attend the Variety Clubs International Convention at Las Vegas . . . Mrs. Joseph Gins, wife of the Universal branch manager, is recuperating at home after surgery. . . . Gael Sullivan, TOA Executive Director, was in town, conferring with MPTO President A. Julian Brylawski, on the TOA Convention plans. . . . The Variety Club Ways and Means Committee, under the chairmanship of Sidney Lust, and Chief Barker Jerry Adams met to outline plans for forthcoming events. . . . Father Gilbert V. Hartke, Catholic Chaplain of Tent No. 11, and head of Catholic University's Speech and Drama Dept., was given an award by the Board of Trade, for his work in theatre. . . . The Community Film Council presented a benefit preview of "Tom Brown's Schooldays" at the Little theatre.

Theatre Closings Hurt Entire Communities

Every time a motion picture theatre is closed, businesses for half a mile around are adversely affected, causing a consequent sharp decline in real estate values, according to Henry V. Kennedy, vice-president of McKey and Pogue, one of Chicago's leading real estate firms. In an article in the *Chicago Tribune*, Mr. Kennedy said he blamed TV for some of the decline in theatre attendance, but not all of it. Other reasons, he said, are shifting population, inroads of industry, lack of parking facilities, high public transit fares and obsolescence of many theatres themselves.

Drops Afternoon Screenings

The Madison, second run Warner theatre in Albany, N. Y., has eliminated its weekday matinees as a result of light business. The Dalaware, another Warner neighborhood house, follows an evening performance schedule except on weekends.



THE FIRST TIME IN HISTORY

SUNDAY, APRIL 13... CBS-TV brings the actual making of a great motion picture straight into the American home. America's leading TV reporter, Edward R. Murrow, will take you behind the scenes of the actual filming of **HANS CHRISTIAN ANDERSEN**,* the latest picture produced by America's most distinguished producer, Samuel Goldwyn... chosen to show to America motion picture making at its greatest. From back stage Hollywood, motion pictures and television join to bring America the best up-to-the-minute coverage of history in the making.

"SEE IT NOW" on... CBS TELEVISION...

SUNDAY, APRIL 13
12:30-1:00 pm PST
KNXT, Hollywood, Calif.
KFMB-TV, San Diego, Calif.
KPIX, San Francisco, Calif.
1:30-2:00 pm MST
KSL-TV, Salt Lake City, U.
2:30-3:00 pm CST
WOI-TV, Ames, Iowa
WAFM-TV, Birmingham, Ala.
WTTV, Bloomington, Ind
WBKB, Chicago, Ill.
WFBM-TV, Indianapolis, Ind.
WHAS-TV, Louisville, Ky
WTCN-TV, Minneapolis, Minn.
KMTV, Omaha, Neb.
WHBF-TV, Rock Island, Ill.
3:30-4:00 pm EST
WAGA-TV, Atlanta, Ga.
WMAR-TV, Baltimore, Md.
WNAC-TV, Boston, Mass.
WBTV, Charlotte, N.C.
WKRC-TV, Cincinnati, O.
WEWS, Cleveland, O.
WBNS-TV, Columbus, O.
WHIO-TV, Dayton, O.
WJBK-TV, Detroit, Mich.
WFMY-TV, Greensboro, N.C.
WMBR-TV, Jacksonville, Fla.
WKZO-TV, Kalamazoo, Mich.
WJAC-TV, Johnstown, Pa.
WCBS-TV, New York, N.Y.
WCAU-TV, Philadelphia, Pa.
WDTV, Pittsburgh, Pa.
WHEN, Syracuse, N.Y.
WTOP-TV, Washington, D.C.
SATURDAY, APRIL 19
2:00-3:30 pm CST
KSD-TV, St. Louis, Mo.
SUNDAY, APRIL 20
12:00-12:30 pm PST
KING-TV, Seattle, Wash.
2:30-3:00 pm EST
WTVJ, Miami, Fla.

Hans Christian Andersen

*A SAMUEL GOLDWYN PRODUCTION

Los Angeles Chamber Honors Film Industry

The Los Angeles Chamber of Commerce will pay tribute to the film industry at a banquet April 15 in the Biltmore Bowl with Eric Johnston, Charles P. Skouras and other industry leaders as honor guests. In making the announcement, Terrell C. Drinkwater, president of the chamber, said: "The purpose of this dinner meeting is to honor one of our largest and internationally known industries and those responsible for its success."

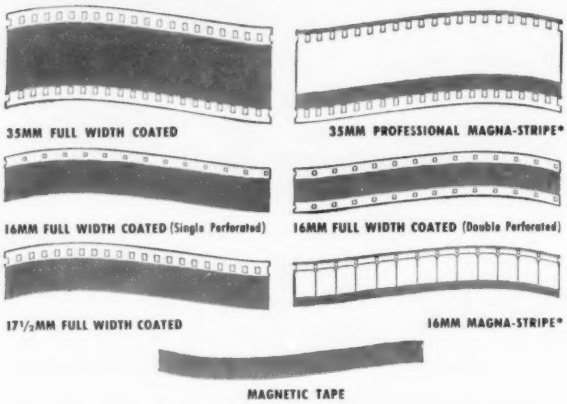
Legion Approves Eight Of Nine New Pictures

The National Legion of Decency this week reviewed nine new films, placing four —"Brave Warrior," "Never Take No for an Answer," "The Story of Robin Hood" and "Tarzan's Savage Fury"—in Class A-1, morally unobjectionable for general patronage; four—"The Fabulous Senorita," "Les Miserables," "The Sniper" and "Tomorrow Is Too Late"—in Class A-2, morally unobjectionable for adults, and one—"Rendezvous With Tomorrow" (French)—in Class B morally objectionable in part for all, because of "suggestive sequences."

Palace Theatre in Chicago Will Reopen April 12

The Palace theatre in Chicago, whose lease has been taken over from RKO Theatres by a new corporation headed by Otto Eitel, will reopen April 12 with "Singin' in the Rain" for a three-week run.

Westrex Announces



Reeves Magnetic Film and Tape Now Distributed by Westrex

- **ECONOMY** of low first cost and long life.
- **CONSTANT OUTPUT** assured by electronically controlled coating.
- **GREATER DYNAMIC RANGE** because of highly uniform oxide dispersion.
- **HIGH FREQUENCY RESPONSE** conforms to industry standards.
- **POLISHED SURFACE** reduces mechanical squeal.
- **HIGH OUTPUT** because oxide dispersion is engineered for maximum sensitivity.
- **LONG HEAD LIFE** results from coating oxide particles with low-friction material.
- **LONG STORAGE LIFE** assured by use of new triacetate safety film base.
- **OXIDE FLAKING** or rubbing off greatly reduced due to high adherence of magnetic coating.
- **MECHANICAL UNIFORMITY** achieved by a special coating formula that minimizes curling.
- **35MM FILM EDGE NUMBERED** every foot in opposite directions as an aid in editing.
- **CUSTOMERS RECLAIMED CLEAR BASE ACETATE FILM** can be striped with a magnetic coating — an added economy measure.
- **DEVELOPED OR UNDEVELOPED PHOTOGRAPHIC FILM** can also be coated for television productions or other similar usages.

Westrex now distributes Reeves Soundcraft full-coated magnetic recording film, "Magna-Stripe*", and magnetic tape in line with its policy of providing studios with the finest recording equipment and accessories.

*Trademark of Reeves Soundcraft

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

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(FORMERLY WESTERN ELECTRIC EXPORT CORPORATION)

"Quo Vadis" Meeting in Rome Ends

ROME: MGM's week-long convention here, devoted entirely to making sales and promotion plans for the world release of "Quo Vadis," came to a close March 28 with a dinner tendered the delegates by Arthur M. Loew, president of Loew's International Corporation.

One of the keynotes of the convention, attended by 82 delegates from all over the world, was sounded by David Blum, director of advertising, publicity and exploitation, who said that "Quo Vadis" campaigns "in every territory and for every engagement must be on a scale to meet the picture's scope and grandeur."

Arthur Pincus, assistant director of advertising and publicity, declared there was a special promotion "key" for every motion picture which, properly located and exploited, gives force and vitality to every phase of the campaign. He also reviewed the special promotions which will highlight the "Quo Vadis" campaigns, including the use of 16mm color trailers away from theatres, window display contests, tieup ads, and others.

Each convention delegate was presented a bound 140-page promotion manual.

Texas Seeks to Bar Appeal on "Pinky"

The State of Texas has officially asked the Supreme Court to dismiss any appeal in the censorship case involving "Pinky," the film about racial prejudice, Philip J. O'Brien, Jr., of the Motion Picture Association of America's legal staff was informed this week.

The plaintiff, W. L. Gelling of the Paramount theatre in Marshall, Texas, was given 20 days in which to file a printed brief against the state's objection which was filed in Austin by the office of the Texas Attorney-general Price Daniel. The state, which has superseded the city of Marshall as controller in the "Pinky" censorship action, challenged the high court's jurisdiction in the case. It was indicated that if the Supreme Court rejects the state's argument, it could be taken as tantamount to an approval of a review.

The MPAA and others interested in the case, had hoped the state would not intervene, since they sought to elicit from the Supreme Court a ruling on the entire question of the constitutionality of censorship.

Lawyers Fail in Plea

A plea by the National Lawyers Guild to the U. S. Supreme Court, to permit the organization to file a "friend of the court" appeal in the "Miracle" case, has been rejected by the Supreme Court. The case is aimed to test the constitutionality of the New York state censorship law.

you have never seen anything like it!



"Most novel... exciting entertainment ever filmed!"
—BOXOFFICE

"Rare and stimulating entertainment experience!"
—MOTION PICTURE DAILY

BEGINS
EXTENDED
ENGAGEMENT
RIVOLI, N. Y.
APRIL 10th

FILMED IN THE ICY WILDERNESS OF THE PERILOUS ARCTIC



Stolen Love!
Stolen Secrets!

Ask your Lippert Branch about the Special Exhibitor Screenings!

PROFIT with LIPPERT

SMPTE to Concentrate On TV Talks

Discussions on television will spearhead the 71st semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel in Chicago, April 21-25, Peter Mole, president, announced last week.

George W. Colburn, program chairman, has set television talks for the whole first day of the convention. Those who will speak include: Robert E. Lewis, Armour Research Foundation; Sam H. Fowler, Chicago TV consultant; A. D. Fowler and H. N. Christopher of Bell Telephone Laboratories; Fred Barton and H. J. Schlafly, TelePrompter Corporation; A. E. Martin and R. Q. Vogel, Sylvania Electric Products; M. C. Banca, RCA Victor Division; Victor Trad, Trad TV Corporation, and John M. Sims, General Precision Laboratory.

Other subjects to be taken up at the convention include: screens and control of brightness, armed forces production, magnetic projection, film inspecting and future film uses, high-speed photography, color and laboratory techniques.

HARRISON'S REPORTS

(Reprinted from the famous reviewing service—Harrison's Reports)

'Waco'

Starring Wild Bill Elliott

Very good from every angle—direction, acting and realism. It has, in fact, been so well produced that one is made to feel as if witnessing a real-life occurrence. A great share of the credit should go to director Lewis Collins. Although the picture has been photographed in a Western locale, it is really not a Western, but an outlaw picture, with a story far different from the ordinary run, for the hero becomes an outlaw without losing the spectator's good will. Later he becomes a sheriff and cleans up a town of the lawless element. Nor are the other outlaws, with the exception of one, presented as vicious men. There is plentiful thrilling action, and the romance is mild but pleasant. The outdoor scenery, enhanced by good photography, is pleasing.

Vincent M. Fennelly produced it, and Lewis Collins directed it, from a screen play by Dan Ullman.

(Advt.) **A Monogram Picture**

IN NEWSREELS

MOVIETONE NEWS, No. 27—Rome rioting. Volcano in Philippines. Troops in air drop. Van Fleet, President Rhee watch war drill. Gas well blows up. Jane Froman honored. Fashions. Boxing.

MOVIETONE NEWS, No. 28—Eisenhower reports on NATO. Truman announces he won't run. Labor officials at union exhibit in Sacramento. Greek independents parade in New York. Olympic divers in practice.

NEWS OF THE DAY, No. 261—Mass parachute maneuvers. Rome rioting over Trieste. Navy planes blast Korea. Auto with wings. Storybook playground. Fashion show. Golden gloves.

NEWS OF THE DAY, No. 262—Truman makes historic announcement. Mrs. Roosevelt home. Irish defense. Eisenhower and NATO. Horse racing. Aqua starlets. Cancer appeal.

PARAMOUNT NEWS, No. 64—Riots over Trieste. White Russians reach freedom. "Knife" act in Germany. Car with wings. Helicopter ready for passengers. Golden Gloves.

PARAMOUNT NEWS, No. 65—Truman withdraws. Eisenhower's report on NATO. British horse race. Oxford vs. Cambridge boat race. Cancer appeal.

TELENEWS DIGEST, No. 13B—War games. Otto Remer convicted in Germany. Helicopters become commercial. C-46 in test. Flying auto. Cotton yield in South Carolina. Skiiers.

TELENEWS DIGEST, No. 14A—Truman says he's out of the race. Students riot over Trieste. Olympic riding preview.

UNIVERSAL NEWS, No 547—Aviation in the news. New playground. Golden Gloves. Children skiing.

UNIVERSAL NEWS, No. 548—Truman bows out. Eisenhower reports. Swedish king in Denmark. Greek independence day. Badminton in England. Basketball.

WARNER PATHE NEWS, No. 66—Fugitives from Red slave camp. C-46 passes dead engine test. Helicopter approved for scheduled service. Flying car. Wheelchair travelers. Record family of 60. Fashions. Golden Gloves.

WARNER PATHE NEWS, No. 67—Truman's historic announcement. Eisenhower's report. Swimming championship. Oxford and Cambridge.

Edward L. Simons

Edward Leland Simons, 75, a professional engineer who was one of the pioneers in the use of artificial light in the motion picture industry, died March 26 at his home in Lansdowne, Pa. At that time, he was associated with the old Lubin Company. Surviving are his wife and three sons.

John B. Carroll

John B. Carroll, 60, district manager for American Theatres Corporation, died suddenly March 20 at his home in Newton, Mass. He formerly was manager of the Paramount theatre, Boston, and managing director of the Metropolitan, also in Boston.

William Ehrenberg

William Ehrenberg, manager of Warners' Vogue, Philadelphia, died March 21, after an illness. He had been associated with the circuit as a house manager for many years since pioneer days and was active in many industry endeavors. A sister survives.

Clarence Shaner

Clarence Shaner, 75, owner for many years of the Dixie theatre at Odessa, Mo., died March 18. His widow and a son, Bernie, survive.

Joe Johnston

Joe Johnston, 52, United Artists' booker-salesman in Toronto, died March 28 in Toronto following a heart attack. He had been with the UA branch for 31 years.

Joseph Giaschi

Joseph Giaschi, owner of three theatres in northern Ontario, died last week in Huntsville, Canada, following an illness of less than three weeks.

Monogram's Net $235,582

HOLLYWOOD: Monogram Pictures Corp. and subsidiaries' operations in the last half of 1951 resulted in an unaudited profit of $235,582, president Steve Broidy announced here this week.

The figure compares with a profit of $163,312 for the corresponding period in 1950. Gross income from film rentals, television and accessories sales in the last half of 1951 was $4,330,861, which compares with $3,937,810 for the same period the year before.

Mr. Broidy said: "We believe our continued profitable operation in the 1951 period reflects the success of the company's policy of making family type pictures."

George Hirliman, TV Film Producer, Dies

George Hirliman, 50, head of Hirliman Productions, producer of films for TV, died March 30 in Doctors Hospital in New York from a cerebral hemorrhage. In various phases of the motion picture laboratory field from 1916 to 1927, when he sold out to Consolidated Film Industries, he later orginized Exhibitors Screen Service, which he sold in 1933 to National Screen Services. He organized Film Classics in 1943, sold that to United Artists, and later went into the reissue market.

J. P. McGowan, Veteran Producer-Director

J. P. McGowan, 72, veteran producer, director and actor, and for the past 14 years executive secretary of the Screen Directors Guild, died unexpectedly March 26 in Hollywood. Mr. McGowan, born in Australia, started his career in the industry as an actor. After becoming a director with Famous Players-Lasky, he organized the Signal Film Corporation. He has since then produced and directed films for several film companies.

William H. Wentz

William H. Wentz, 88, pioneer in the motion picture business in Eastern Pennsylvania, died March 19, at Catasqua, Pa. He opened the first theatre in that city in 1906. Later he built the Majestic there, now known as the Savoy.

Norman Rittenberg

Norman Rittenberg, 64, owner of the Garden and Orpheum theatres in Toronto, died March 28 in Toronto. He had been in the theatre business 30 years.

Film History on TV

HOLLYWOOD: The history of Hollywood is featured in the first reel of "Yesterday's Newsreel" which Paramount's television subsidiary has compiled from film clips of the past 50 years. The series was to have made its debut over KTLA in Los Angeles Wednesday.

Sees TV as No Threat to British Films

Television represents no threat to motion pictures in Great Britain, but rather a spur to better production, in the opinion of Dr. Roger Manvell, director of the British Film Academy, who arrived in New York Saturday to lecture in this country and to visit in Hollywood. Speaking to trade and news writers in the offices of the British Information Services Monday morning, Dr. Manvell noted that only 112,000 television receivers were being sold per month, and that there were only 1,300,000 in operation. And, also, that BBC service for the sets was limited.

Granting the expansion of set ownership, the answer to continued healthy theatre operation was obviously in production of pictures with different and superior entertainment content than television programs, he said.

Dr. Manvell lectured at New York University that afternoon; was to lecture at Columbia University and be guest at a Museum of Modern Art reception Friday, talk to the Screen Directors' Guild April 7, and do a national tour. In Hollywood, he is to present the British Academy awards to Walt Disney for "Beaver Valley," and UPA for "Gerald McBoing-Boing."

Republic Stockholders Reelect Directors, Officers

Four directors were reelected to the board of directors of Republic Pictures Corporation by one of the largest stockholder representations in the history of the company at the annual stockholders meeting held April 1 at the company's offices in New York.

John Petrauskas, William Martin Saal, Douglas T. Yates and Edwin Van Pelt were reelected to the board of directors for a three-year term. Herbert J. Yates, chairman; Richard W. Altschuler, James R. Grainger, Albert W. Lind, Arthur J. Miller, Harry C. Mills, John O'Connell, Frederick R. Ryan, Leon A. Swirbul, and Walter L. Titus, Jr., complete the board.

Subsequently, at the meeting of the board the following officers were reelected: Herbert J. Yates, president; James R. Grainger, executive vice-president; Walter L. Titus, Jr., John J. O'Connell, and Arthur J. Miller, vice-presidents; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lange, assistant treasurers; Albert E. Schiller and Ira M. Johnson, assistant secretaries; H. J. Glick and Gordon T. Kay, assistant secretary-treasurers.

"Faithful" Stars Aid Israel

Dina Peskin and Didi Ramati, featured actresses in RKO's "Faithful City," English-speaking Israeli film opening at the Park Avenue theatre in New York April 7, appeared at three rallies for Israel this week.

Money for 18 Films Denied By House

WASHINGTON: Funds requested by the State Department for a new program to produce 18 feature films overseas for theatrical distribution in the Near, Middle and Far East, were denied last week by the House Appropriations Committee.

The committee, however, voted the entire $10,600,000 sought by the department's international motion picture division for its regular 1952-53 program to produce and distribute "information" films in non-theatrical channels.

The department had asked $4,658,000 for a "special project" of producing feature-length films, with propaganda overtones, in Tokyo, Cairo and other Asia-Africa locations for on-the-spot distribution to theatres. It said they were needed to combat Russian films that were getting theatrical distribution and were having a "profound effect."

The $10,600,000 for the film division's regular program is slightly more than the $10,225,230 it is operating on in the current year. Over-all, the committee chopped from a requested $133,272,914 to $11,066,000 the funds for all overseas information programs—films, radio, books and press—in the coming year.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

A STANLEY KRAMER Company Production

THE SNIPER

with Adolphe MENJOU • Arthur FRANZ

Gerald Mohr • Marie Windsor • Frank Faylen

Screen Play by HARRY BROWN • Associate Producers EDNA and EDWARD ANHALT

Directed by EDWARD DMYTRYK

LOUIS de ROCHEMONT'S Production of

WALK EAST ON BEACON

starring George MURPHY

Finlay Currie • Virginia Gilmore

Story and Screenplay by LEO ROSTEN

Suggested by THE CRIME OF THE CENTURY by J. EDGAR HOOVER from THE READER'S DIGEST

Produced by LOUIS de ROCHEMONT with the cooperation of the FEDERAL BUREAU OF INVESTIGATION

Directed by ALFRED WERKER

MICKEY ROONEY in SOUND OFF

In SUPERcineCOLOR

with Anne James • Sammy White • John Archer

Written by BLAKE EDWARDS and RICHARD QUINE

Produced by JONIE TAPS • Directed by RICHARD QUINE

A YANK IN INDO-CHINA

starring John ARCHER • Douglas DICK

with Jean Willes • Maura Murphy

Written for the Screen by SAMUEL NEWMAN

Produced by SAM KATZMAN • Directed by WALLACE A. GRISSELL

GENE AUTRY and CHAMPION In APACHE COUNTRY

with Carolina Cotton • Harry Lauter • Cass County Boys • Tony Whitecloud's Jémez Indians and PAT BUTTRAM • Written by NORMAN S. HALL • Produced by ARMAND SCHAEFER • Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

CHARLES STARRETT • SMILEY BURNETTE In LARAMIE MOUNTAINS

with JACK MAHONEY

Written by BARRY SHIPMAN

Produced by COLBERT CLARK

Directed by RAY NAZARRO

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GROWING CIRCUIT REQUIRES ADVERTISING director with small town advertising and exploitation experience; drive-in experience desirable. State experience and salary. BOX 2652, MOTION PICTURE HERALD.

THEATRES

FOR SALE ONLY THEATRE NORTHERN Illinois city, population over 5000. Modern equipment with building priced to sell, $15,000 down payment. BOX 2651, MOTION PICTURE HERALD.

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

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MAKE YOUR OWN NEWSREELS. PRODUCE commercial shorts. Animation stand complete, $1,495; collapsible Dollies, $14.95; 4 Maurer B M recording outfits from $1,495. Art Reeves 35mm recorder outfit $1,995; 35mm synchronous dubbing projectors $495; wall single system 35mm sound camera, $7,000 value, $4,250; Auricon CT70 Professional Sound Camera $495; Bridgamatic Jr. automatic developing machine $795. Everything for making pictures. Trades taken. 41-page catalog mailed. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

BOOKS

MAGIC SHADOWS. THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIfier bulbs, $4.75; reel alarms, $5.50 each; double bearing movements, $84.50; coated series II lenses, $74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! BUY TEMPERED MASONite marquee letters, available all colors; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

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GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors. Strong arc lamphouses, rebuilt, $850.; Griswold splicers, $14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, $595.; 30 ampere rectifiers with tubes, $105 pair; 1 unit electric ticket register, rebuilt, $89.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EASY DOES IT! TRADE IN YOUR OLD EQUIPment for more modern projection and sound. Buy on time, pay out in easy doses. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

DRIVE-INS—PROGRAMS WITH SPACE FOR local merchants' ads, direct mail programs, daily reports, time schedules, booking sheets, photo-offset printing. CRESCENT PRINTING COMPANY, Station D, Box 25, Dayton 10, Ohio.

BUSINESS OPPORTUNITY

CAPITOL FILMS OF LONDON ACT AS SELLing agents for film rights covering United Kingdom distribution (35mm, 16mm and television). Principals only please. CAPITOL FILMS, 193 Wardour St., London, W. 1.

POSITION WANTED

PROJECTIONIST AVAILABLE, AGE 25. FOUR years experience, married, do not drink, steady, and excellent references. Can do minor maintenance. Interested only in permanent indoor position. Am free to travel, so will consider any location. Wife can be cashier if desired. Contact LEE KRAMER, 3053 Ruhl Ave. Apt. D, Columbus 9, Ohio.

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YOU CAN'T BEAT S. O. S. CHAIR VALUES. 700 American fully upholstered, spring seat, excellent condition, $2.95; 600 American 7-ply veneers, rebuilt, $4.50; 500 Heywood panelback, metal lined cushion rebuilt, $5.95. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BE SATISFIED. BUY YOUR CHAIRS AND cushions, new and rebuilt, from ALLIED SEATING CO., 234 W. 44th St., New York City.

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COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

NEW — SPACE RANGER WINGS—ASSORTED giveaways. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

BALLOONS FOR GREATEST SHOW ON EARTH, and Snow White gets the kiddies samples. BALLOONS, 146 Walton, Atlanta, Ga.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOWcost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

IT'S LATER THAN YOU THINK. ORDER NOW to get opened this season. Underground cable $70. M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

U. S. Companies Invited To Produce in Israel

Israel offers the motion picture producer a wealth of material for film stories, new faces and a variety of locales, Josef Leytes, Israeli producer-director-writer, said this week in an interview in connection with the New York opening of his "Faithful City," released by RKO Radio. The film, the first full-length picture with all-English dialogue ever made in Israel, will open at the Park Avenue April 7. Production in Israel, said Mr. Leytes, has been handicapped by the lack of technical facilities. This condition, he said, has been partially alleviated by the establishment at the end of last year of Israeli Motion Picture Studios for the processing of film. He also pointed out that films provide the main entertainment in Israel, with American product making up 80 per cent of all films shown there.

Music Hall Gets "Charley"

"Where's Charley?", new Warner production in Technicolor of the Broadway musical hit, will have its world premiere at Radio City Music Hall in New York in July. The film, directed by David Butler, stars Ray Bolger and Allyn McLerie.

11 Film Companies Named In Louisiana Trust Suit

Don George of Shreveport, La., owner of the Don circuit, has filed suit in the District Court of that area, naming 11 film companies. Mr. George is seeking $495,000 in damages, for alleged discrimination in the selling of films to his theatre in Alexandria. The complaint contended that the companies violated the anti-trust laws through "restraint and monopolized interstate trade and commerce" by illegal price fixing, block booking and discrimination on motion picture contracts.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Public Relations the Hope of Film Industry

AS we continue the series of "101 Ways to Build P. R." as a Round Table feature—and we passed No. 91 last week—it becomes more and more apparent that public relations is the real hope for the present and future of motion pictures. As this series has grown over the last two years, we have seen the evidence that our problems may be solved in P. R.

If and when more managers at the point of sale make their *theatres* more important to more people, in community service, in civic responsibilities, business men's associations and interests, and in comfort and real entertainment value for their customers, then we will escape from the doldrums that set upon our industry, and lift ourselves out of the depressions brought about by new forms of competition.

Certainly, if some of the big circuits had spent some of the millions of dollars that have gone into legal fees, combating a Government suit, it might have convinced neighbors and Congressmen—even competitors—that their theatres had a definite place in community affairs.

People like to acquire the habit of theatre going, and they defend their right to this enjoyment, if it is under fire from competitive angles. Business neighbors, along Main Street, will rise to defend the hometown theatre, especially if the manager of that theatre is a member of their local business association. Civic church and school authorities will defend the place of the local theatre, if they participate jointly in public affairs and community benefits.

Selling the attraction is all very well, but if the theatre iself is not sold equally or even on a superior advertising basis, at the local level, it loses its identity as a place of business and an institution for local benefits. Films sold like toothpaste create no incentive to make purchases at any particular place or time, leaving the field wide open to competitive influences for the amusement dollar.

But putting the theatre itself as an institution, foremost, convinces the average family that the theatre is part of their living. And they think of the theatre manager as a citizen and a friend, a man whom they know personally, and who is also part of their lives—a fellow townsman, whose interests are for the most part their's.



Easter is a special season for theatre managers, and we thought we'd ask Mel Gold, over at National Screen, to send us a photo of one of those nice posters you can get at holiday time for lobby display and which we borrow, on occasion, as a seasonal greeting from this corner.

Easter means the end of winter; the beginning of spring and summer, the change of season which implies a change of styles and new clothes. All those little bunnies, chickens, Easter eggs and things, mean a happy time for the young in heart, which takes no account of age.

We like Charlie Jones' Springtime message in the current copy of his breezy bulletin from the Allied Caravan of Iowa, Nebraska and Mid Central states. He says, "'Tis Spring, Tra La!" To freshen up takes more than 7-up. Paint and elbow grease will make a whale of a difference in whether or not your place looks like a bright spot of entertainment in your town, or 'that dark, dingy, un-successful and untheatrical-looking place where they say they run shows.' A good railroad man wears a peaked-cap—he looks railroad. A good painter wears white overalls, he looks like a painter. And a good theatre wears a garment of charm, warmth, romance, glamour and brilliance, to look like a theatre."

Neatest trick of the week is the stunt whereby a theatre manager offered a free pass to the first man over 21 years of age who came to see "Westward the Women"—and brought 200 women with him! And advertising line is Noel Meadow's—"Staying home to see an antique movie? Or going out to see a fresh one?"

Trueman Rembusch, in his Allied bulletin from Indiana, prints the following letter as a suggestion to those who might profit by the example. He calls it the idea of the week, for the personal signature of theatre managers:

"Just a line to tell you that it has been quite a time since we have seen you at the Blank Theatre, and being a friendly-type theatre, felt we should write you and let you know we have missed you.

"Perhaps you have lost the habit, or perhaps there are other reasons, but whatever your reasons have been for staying away, we feel that you should take yourselves out for a night's entertainment to prove that movies are your best form of enjoyment.

"We try to show the finest films, in a clean, quiet and friendly atmosphere. Won't you please come in as our guest any afternoon or evening this month that you can arrange it? Just hand this letter in at the door for your tickets." —*Walter Brooks*

Always Action

Round Table members put plenty of pep in the promotion of pictures, as these samples of exploitation and display will prove. Trace down showmanship to its source and you'll find card-carrying members of the largest international association of motion picture showmen.



Jerry Baker, manager of RKO Keith's theatre, Washington, had these attractive square dancers right under his marquee as fast-moving display for "Bend of the River." There are some excellent dancers down in the bend of the Potomac.

Bob Rappaport, manager of the Town theatre, in Baltimore, did as well with a sidewalk square dance for the same picture, with this authentic-looking music, which was OK for sound.







Russ Bovim, manager of Loew's State, St. Louis, had two cute cowgirls as street ballyhoo for "Lone Star."

Young Navajos from the Intermountain Indian School provided a nice touch for lobby display on "Navajo" at the Studio theatre, Salt Lake City.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, displayed a collection of old skates as promotion for "The Belle of New York." It was practically a history of 150 years of ice-skating, including a pair once worn by Horace Greeley.



QUIGLEY AWARDS CONTENDERS

IVAN ACKERY
Orpheum
Vancouver, Can.

J. ALEXANDER
Odeon, Dudley, Eng.

J. V. ALLGOOD
Empire, Mansfield, Eng.

JOHN BALMER
Strand, Plainfield, N. J.

HUGH S. BORLAND
Louis, Chicago, Ill.

BOB BOTHWELL
Roxy, Missoula, Mont.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

ANDREW BROOM
New Gallery, London

BILL BURKE
Capitol, Brantford, Can.

A. M. CARPENTER
Odeon
Manchester, Eng.

R. CASAMASSINE
Franklin
New York, N. Y.

M. CAVE
Dominion, Victoria, Can.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

J. CLOWES
Strand, St. John, Can.

LOU COHEN
Poli, Hartford, Conn.

WM. F. CONNOLLY
Babcock
Wellsville, N. Y.

TIFF COOK
Capitol, Toronto, Can.

B. IAN CRAIG
Odeon, Cardiff, Wales

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

JACK DUDMAN
Coliseum
Seattle, Wash.

N. J. DUNCAN
Strand, Vancouver, Can.

J. W. ELLIS
Odeon, Chester, Eng.

LES FAGG
Roxy, Tacoma, Wash.

C. FARMAN
Savoy, Cleveleys, Eng.

JACK FOXE
Capitol
Washington, D. C.

ARNOLD GATES
Stillman, Cleveland, O.

ELAINE GEORGE
Star, Heppner, Ore.

NORMAN P. GREEN
Bedford, Liverpool, Eng.

ADAM G. GOELZ
Hippodrome
Baltimore, Md.

LOUIS GOLDEN
Rialto, Winnipeg, Can.

ART GRABURN
Plaza, Vancouver, Can.

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

J. P. HARRISON
Campus, Denton, Texas

BERNIE HYNES
Denver, Denver, Colo.

RALPH LANTERMAN
Community
Morristown, N. J.

T. W. LEWIS
Odeon, Chester, Eng.

AL. LOEWENTHAL
Fulton
Jersey City, N. J.

L. LOVELL
Regal, Kirkcaldy, Scot.

STEVE McMANUS
Odeon
Ft. William, Can.

TONY MASELLA
Palace, Meriden, Can.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

TOSHIO MIYAMOTO
Shinkoiwa, Tokyo, Japan

F. MOORE
Gaumont
Harrogate, Eng.

H. D. MORICE
Grand, Banbury, Eng.

R. W. PARKER
Regal, Torquay, Eng.

ROBERT RETZER
Sanger, Sanger, Calif.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

BUD PARKER
Centre
Watsonville, Calif.

J. K. PEASE
Princess, Blackpool, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FLOYD RICE
Tennessee
Nashville, Tenn.

ALFRED RICH
Dattola
New Kensington, Pa.

CARL ROGERS
Loew's, Dayton, Ohio

ERNESTO D. RUFOIN
Avenue, Manila, P. I.

JOE SCANLAN
Liberty, Zanesville, O.

GIL SCHOEFFLER
Blue Mouse
Tacoma, Wash.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

JACK SIDNEY
Loew's, Baltimore, Md.

L. SOBEY
Empire, Stockton, Eng.

DALE SMILEY
Del Paso
N. Sacramento, Calif.

STEPHEN SMOLAK
Academy
Inglewood, Calif.

TOMMY SMITH
Gaumont
Motherwell, Eng.

SOL SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Calif.

H. E. SPOONER
Vaudeville
Reading, Eng.

M. R. STREIZANT
Fox, Hackensack, N. J.

KARL SUTHERLAND
Voncastle
Greencastle, Ind.

J. F. THAMES, JR.
Rowley United Theatres
Little Rock, Ark.

JAMES H. TOBIN
Warner
Bridgeport, Conn.

FRANK TOMASULO
Ritz, Newark, N. J.

DALE TYSINGER
Shea, Ashtubula, O.

JOHN WALSH
Fulton, Pittsburgh, Pa.

AL WEISS
Pitkin, Brooklyn, N. Y.

A. D. WHEELER
Vaudeville
Reading, Eng.

JOHN W. WILKINSON
Elite
Middlesbrough, Eng.

LEW YOUNG
Norgan
Palmerston, Can.

Round Table

FRED CURTICE, manager of the Esquire theatre, Sacramento, Cal., invited the drama critic of the *Sacramento Bee* to see "Death of a Salesman" and got an exciting review. By-liner wrote as he would of a stage play, with plenty of praise for the picture. . . . BILL BURKE, manager of the Capitol theatre, Brantford, Ont., sends attractive pictures of the real circus atmosphere he conjured up for "Greatest Show on Earth." . . . HUGH BORLAND sends his newest campaign for "The Manager of the Month" award which we are passing along to *Better Theatres*. . . . We're glad to hear from ELAINE S. GEORGE, owner-manager of the Star theatre, Heppner, Ore., and will write more of her current showmanship as soon as we are back at this desk. . . . SOL SORKIN had a street banner on "Viva Zapata" as the attraction at the RKO Keith's theatre, which shows up well in a roto picture of South Salina Street in the Syracuse *Post-Standard*. . . . JOHN DIBENEDETTO, acting manager of Loew's Poli theatre, awarded the winner of his "African Queen Personality Contest," and we'll say, she's a lot of personality! JOHN also reports a by-line editorial page review of the picture in the *Worcester Telegram* that is highly unusual. . . . KARL SUTHERLAND, manager of the Voncastle theatre, Greencastle, Ind., finds new spots to put his ingenious displays, all over the theatre. . . . JOE MANSFIELD, UA exploiteer, had rave reviews on "African Queen" in the Hartford *Sunday Herald*, Katherine Hepburn's home town and they cheered Katie heartily.

▼ ▼ ▼

ADAM GOELZ, victim of a terrific typographical error, writes that he isn't a bit mad, and enjoyed the laugh. He thinks he has always had something in common with Marlene Dietrich, and that he had three long distance phone calls asking him if he was at the Hippodrome, Baltimore, or the Hippodrome, Chicago. . . . J. GLENN CALDWELL, manager of the Princess theatre, Aurora, Mo., and an old friend, sends a pretty picture postcard of his theatre and says he is celebrating his 30th anniversary in film business. . . . W. S. SAMUEL, manager of the Lamar theatre, Beaumont, Texas, has a striking broadside for his "Country Store" night, with free baskets of groceries for lucky winners. . . . RUSSELL SCHMIDT airmails pictures and story of Deborah Kerr's personal appearance in Tacoma for the premiere of "Quo Vadis" in John Hamrick's theatres. . . . Buddy Baer, Mr. Ursus of "Quo Vadis" and two cheetahs, wearing spotted fur coats, making a personal appearance for FRED GREENWAY at Loew's State theatre, in Hartford. . . . TONY MASELLA, manager of Loew's Poli-Palace theatre, Meriden, Conn., broke a full-page cooperative ad in the *Meriden Record* in a highly original tieup with Loew's "Salute to Spring." . . . And ALAN M. WIDEM, friendly movie critic for the *Hartford Times*, salutes Loew's and Spring with a four-column head and by-line story. . . . GIL SCHOEFFLER, manager of John Hamrick's Blue Mouse theatre in Tacoma, found authentic Japanese girls in costume as ballyhoo for "Japanese War Bride." . . . JOE BOYLE, manager of Loew's Poli theatre, Norwich, Conn., says he was handicapped in co-op exploitation of "Steel Town" because local Kaiser-Fraser dealer only had one car!



Alfred Loewenthal, manager of Skouras Fulton theatre, Jersey City, sends this photograph of his three-dimensional display for "Operation Red Cross"—the U. S. Navy and "Submarine Command"—all wrapped up in a promotion package for the greatest good to the greatest number. Blood donors, cash contributors, potential recruits and patrons could all find something in this friendly service at a neighborhood theatre.

British Premiere For Disney's 'Robin Hood'

by PETER BURNUP

LONDON: Two other American companies here—RKO Radio and Republic—were quick to match the gauntlets thrown down by Metro and Paramount in their "Quo Vadis" and "Greatest Show on Earth" challenge; much to the satisfaction of lesser fry like theatre men in remoter places. They're all convinced now of the virtue of keeping the folks talking.

Maybe RKO had the stiffer stint with two big charity premieres within a week in London's West End. (The pictures were Disney's "Robin Hood"—Leicester Square theatre, March 13—and David E. Rose's "Saturday Island"—Odeon, at Leicester Square, March 17.)

The "Robin Hood" show was a brilliant climax to six months' planning and plugging. All the civic dignitaries of the ancient city of Nottingham—operation base of Britain's legendary bandit—came to London for the performance. It was a flower-decked decorative occasion with linkmen dressed as Sherwood Foresters and usherettes as Maid Marions. The BBC's television crew filmed the whole of the foyer fiesta for diffusion throughout England the following night.

Implemented Publicity

But RKO's David Jones probably looked upon the gala as just another technical exercise. Mr. Jones is a believer in a consistent campaign over a considerable period.

Over months he implemented an intensive publicity plan embracing 48-sheets, quad-crown posters, national newspaper and magazine advertising, supported by periodic appearances of the film's stars on radio and television. Newspapers rallied to Mr. Jones' aid. He achieved, it is claimed more coverage—text and illustrations—than any film since the introduction of newsprint rationing early in the last war. Other magazine editorial space has been grabbed in its behalf. The BBC set aside 30 minutes for a recording which made of the picture's opening on March 17. Another BBC programme will be devoted to the film's background music on the day of the opening.



Joan Rice, star of the film, arriving at the Leicester Square Theatre for the world premiere of "Robin Hood" in London. Some of the "Merrie Men" can be seen in the background.

Relative newcomer to the British arena, Republic has had to think up some new ideas for its European premiere of "Thunder Across the Pacific." They certainly had a good one when they decided to hold the Premiere not in London's West End but at the Theatre Royal, Manchester. Provincial exhibitors, in particular, like the notion. Moreover, Republic has been vouchsafed the cooperation of the British and American Air Forces for the occasion. All the top-brass of the U. S. Third Air Force will be there.

National Screen Service adds its voice to the current Selling-the-Picture canticle. Managing director Arnold Williams comes forward with some bright statistics of his company's activities. Last year, says Mr. Williams, NSS here made trailers for 447 new American films, 118 British and 183 reissues.



D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., presents a desk set to R. W. Parker, Round Table member, who won A. B. C.'s contest as champion showman among the circuit's 450 theatres. The get-together at the Empress Club was an occasion when Mr. Goodlatte spoke out for his own homely brand of showmanship and acknowledged Martin Quigley's cable with the comment, "This seems to be Britain's branch of the Manager's Round Table."

Special Note to the British Round Table

Ivan Ackery, manager of the Orpheum theatre, Vancouver, and one of the best showmen on this side of the water, writes that he is sailing from New York June 6th on the *Neuw Amsterdam*, for England, Paris, Berlin and Rome. In England, he will visit Bristol, where he was born, and also London and Dover, where he went to school. Ivan (the Terrible) Ackery, was a Quigley Grand Award winner in 1946, and has won many other showmanship honors. He was awarded a $750 prize in the recent 20th Century-Fox contest for the best campaign on "The Day the Earth Stood Still."

'Teen Talent Stage Show

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., is running a series of sponsored stage shows under the title, "Teen Talent Time" with contenders trying for honors and prizes. Local jeweler is paying for the shows and in turn, he promotes prizes from manufacturers, which helps meet the financial cost. All advertising is paid for by the sponsor, who also buys radio time. First, second and third prize winners are selected each week, and the sponsor gives final show prizes of $100, $50 and $25 Savings Bonds at the end of the series.

Contenders are all teen-agers, and the show runs as an eight-act bill. The contenders solicit the votes of patrons and potential patrons by giving out cards and distributing throwaways. Judges are three of Waterbury's leading disc jockeys, to insure additional publicity. Auditions for talent are held in the auditorium of station WBRY and as many as 123 hopefuls have tried out in their desire to make the show. Show uses a different band each week, with a piano player on stage to kid the future stars, who also operates an "applause indicator."

Abe Ludacer Promotes "The African Queen"

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had a full campaign on "The African Queen" with strong newspaper publicity and display. He had a special trailer from Chicago on the screen Saturday March 22nd, listing Humphrey Bogart as an Academy Award winner. Charles Baron, UA exploiteer, in town, was interviewed over station WOTD and promoted a radio contest for a $25 bond and guest tickets for runners-up. Ballyhoo included news distributor tieups and book store windows. Lobby doors were trimmed for the picture one month in advance, and a special display was set up above the candy counter.

20th Century-Fox In the Magazines

Twentieth Century-Fox this week cops the covers of America's two leading picture magazines with Susan Hayward pictured in full-color on *Look* and Marilyn Monroe gracing the cover of *Life*.

Credits to "With a Song in My Heart" and a five-page story about the Technicolor musical and its principals accompanies the Hayward pose in the April 8 issue of *Look*. A four-page Marilyn Monroe profile highlights the April 7 issue of *Life*, which also includes four-page coverage to "5 Fingers," espionage drama currently in release.

Biographical Data

Donn E. Iogha, manager of the Eastontown Drive-In for the Walter Reade circuit, sends in his biographical data as a member of the Managers' Round Table.

Show Stunts In Savannah

Spencer Steinhurst, manager of the Weis theatre, Savannah, sent us a tear-sheet of the fine Sixth Anniversary full-page co-operative ad that appeared in the *Savannah Evening Press* and the resulting publicity went along with the celebration. Says they put a four-foot-high Birthday Cake in the lobby, and the ladies received roses and candy, and in addition, there was a drawing for door prizes on Anniversary Day. In fact, it was so successful, they held over the Birthday Party for another day, thus doubling the usual run for such festivities.

Spencer also sends his campaign on "Retreat, Hell!" which had good newspaper advertising and publicity cooperation in the Savannah papers. They used a 24-sheet to make cut-outs for marquee display, and spotlighted this for a night flash. Local Marine heroes created public interest in the film. Picture, booked in for four days, but played the entire week, showing how well the exploitation paid-off.

"Good Housekeeping" Covers Several Films

The April *Good Housekeeping* skips from page 17 to page 303 with Ruth Herbert's studio gossip, "Assignment in Hollywood," and five pictures are recommended—"Phone Call From a Stranger," "The Wild North" and "Something to Live For," for adults; "With a Song in My Heart" for the whole family, and "Jack and the Beanstalk" for children. The hefty issue carries two ads from MGM, the "Picture of the Month" on the contents page, as familiar as the masthead, and the new and bright, full-color, full-page MGM "Movie Calendar of the Month" —both ads being listed in the magazine's "Index of Guaranteed Products." The Consumer Guaranty reads, "Good Housekeeping has satisfied itself that all products and services advertised . . . are good. If any . . . are not as advertised, it will upon request and verification of complaint, be replaced or money refunded." We don't know whether movies are considered as products or services, but they might be both.

Honor Division Head

Ted Irwin, manager of the Royal theatre, Hoisington, Kansas, is running "Division Manager's Week" in honor of L. W. Morris, of Great Bend, with a trip to the New Orleans Mardi Gras as the grand prize. It's Commonwealth Theatres of Western Kansas, selling right down to the grass roots.



Henry Clark (center), manager of the Warner theatre, Lynchburg, Va., was awarded a bonus check by Washington Zone manager, George Crouch (right), for the best overall job in the recent Showmanship Drive. Charles Grimes, district manager, on the left.

Selling Approach

THE PRIDE OF ST. LOUIS—20th Century-Fox. The story of Dizzy Dean, for baseball fans, and there are millions of them. One heck of a wonderful guy! One heck of a wonderful picture! The behind-the-headlines story of the crazily wonderful, lovable, laughable hero of the diamond. "This is a great movie pitcher about a great baseball pitcher! There just ain't, never wuz . . . and never will be, anybody else like him!" 24-sheet and other posters great for lobby and marquee display. Novelty herald, die-cut in the form of a baseball. Another novelty herald, "How to Pitch" by Dizzy Dean, is in the form of a booklet. Newspaper ad mats are full of action for baseball fans. Good assortment in all sizes, with a novelty cartoon strip style, 5 columns wide by 3 inches deep. Try some advertising on other than the amusement page, in sports sections. Complete baseball package promotion follows Texas League and Major League cities. 250 cities have organized baseball; contact baseball and sports writers for by-line stories. A set of 2-column teaser ad mats, in the back of the pressbook, are good enough to do the whole job in many situations, and do it well. A baseball diamond maze, provided on special mat No. SP-3M, will interest the youngsters. A special visor cap to advertise the picture, costs 3c each in 1,000 lots, imprinted with the name of your theatre. Publicity mats and stories will land on sports pages. Have the picture previewed and reviewed by the sports writers and radio commentators. Pressbook urges hitchhiking with radio spots.

THE WILD NORTH — Metro-Goldwyn-Mayer. In New Ansco Color. Here it is, the hottest showmanship picture since "King Solomon's Mines." Savage passions and spectacular adventure in the white jungles of the frozen North. They hid their sin in the heart of the wilderness. Wolf pack attack! Thundering terror of the avalanche! Mad gamble with the raging rapids! 24-sheet and other posters packed with the stuff to make action cut-outs for lobby or marquee display. A set of six lobby door panels are highly colored. There's a big herald, that keys the campaign for any situation. Newspaper ad mats are plentiful and offer a good choice of material in all sorts of sizes and shapes. There's a set of teaser ads, all type, to be set by your newspaper, and you may like the copy. Small ads and slugs are okey. Some nice publicity mats will attract editors for use with reviews of the picture. A full-page co-op ad mat, No. 8XD, can be used as a tiein with a coloring contest, a new idea and a good one, to be underwritten by nine local merchants. Quality Bakers and other sponsors are behind national advertising cooperation as promotion for local playdates. Mat No. 2XE is another novelty in MGM's notion of providing something new and different. It's 2 columns wide and will get attention and hold interest, tieing in with a contest for "My Biggest Movie Thrill" if you desire. A pressbook page of ideas and stunts will intrigue your interest. Metro has gone all out to compare this with "King Solomon's Mines," and if it has anywhere near the exploitation punch, you're IN.

THE AFRICAN QUEEN—United Artists. In Color by Technicolor. The mightiest adventure ever! Filmed in the savage depths of the dark continent in breath-taking color. From the memorable pages of C. S. Forester's great novel, with Award winning Humphrey Bogart and Katherine Hepburn, in their greatest roles. Every mile a fabulous adventure! Every moment an unforgettable thrill! 24-sheet great for lobby and marquee display, all posters of quality. There's a 6x9 herald that keys the campaign, and another novelty—a cartoon herald in 3 colors that will please the kids. There's also a set of those full-color Technicolor stills for a special lobby frame. Newspaper ad mats are many and varied, mostly too big, even the teaser ads are big enough to serve as display in many situations. But you'll find plenty of one- and two-column mats and slugs. There's a terrific publicity mat, No. 6A, which is the poster copy for the 24-sheet, and you can find use for it. Picture has had pre-selling tieups for national promotion. Look for a page of these in the pressbook and see if you can button them up in your town. With "Bogie" winning the Academy Award for this performance, you will do well to capitalize on his popularity with some of the pressbook ideas. Picture is a natural for color-in contest Mat No. 4A, or amusing map idea, Mat No. 2P. This is such an unusual film and has had such an enthusiastic reception across the country, that we urge every good manager to give the pressbook careful study in order to obtain the best possible results.

GETS PATRONS INTO DRIVE-INS
CASH-IN
ORIGINAL AUTO LICENSE GAME
WHILE STILL DAYLIGHT
Write today to MARTY INGRAM
4376 Sunset Drive, Hollywood 27, California

When YOU Need Special TRAILERS SPECIALLY Good & Fast
SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BAREFOOT MAILMAN: Robert Cummings, Terry Moore—We had people asking for this one before we had it booked. It has color, action, good plot and is definitely different from the regular run of Hollywood films. We did very well with it, playing it second run. The Super-Cinecolor is excellent, and there is some very lovely Florida scenery. Played Sunday, Monday, March 2, 3.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—This we thought was an exceptionally good picture—plenty of action and Randolph does a marvelous job. His fight was really something, with lots of suspense and all the entertainment you could wish for an evening. Played Friday, Saturday, March 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban, John Hodiak. Splendid Technicolor production—Clark Gable in a role the fans could rave about. Did above average business. Played Sunday, Monday, February 3, 4.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban, John Hodiak—This is a good picture and drew fairly well. Somehow, from all I had heard and read, I expected a full house (ha!) which I did not get. However, I think there were two or three more people there than usual. It would have been better if there had not been so much Indian talk in it. The story was beautiful. Played Sunday, Monday, March 16, 17.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MRS. O'MALLEY AND MR. MALONE: Marjorie Main, James Whitmore—A good comedy that we will recommend. It did 105% business for us in this Catholic community where Lent is strictly observed and movie going is considered taboo during this time. Bad roads and poor weather also contributed much in keeping our customers from rural areas away. Played Sunday, March 16.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

STRIP, THE: Mickey Rooney, Sally Forrest—Why must the world be inflicted with Rooney doing this, that and the other thing? Doubled with "Across the Wide Missouri," the Gable fiasco. I won't compliment nor complain—just keep my big mouth shut because business was wonderful. Played Thursday, Friday, Saturday, March 6, 7, 8.—William Hayden, Vacaville Theatre, Vacaville, Calif.

TOO YOUNG TO KISS: Van Johnson, June Allyson—One, if you're able to believe that June Allyson can look fourteen; two, if you can swallow Van Johnson as the director of far-flung concert series; three, if you're not in a demanding mood—this whipped cream plot and the cliche-ridden situations might make for entertainment. There are a few moments of excellent piano recording—the rest a waste of time. Playd Sunday, Monday, March 9, 10.—William Haydn, Vacaville Theatre, Vacaville, Calif.

Paramount

APPOINTMENT WITH DANGER: Alan Ladd, Phyllis Calvert—A nice picture with lots of action and a good story. Did average small town business. Played Wednesday, Thursday, March 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

RHUBARB: Ray Milland, Jan Sterling—I just made some comments on Grable's last picture, so I feel like comparing. In my opinion, Rhubarb is a far better actor than Grable—more versatile and not quite so sexy. My audience must be somewhat peculiar, however—they prefer cats to blondes. This drew. It's a very clever comedy, and the ending is adorable! Played Sunday, Monday, March 23, 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.



Howard McGill, manager of the Brundidge theatre, Brundidge, Ala., describes himself as a "small dot on the showmen's map," but he is a subscriber who likes the Herald, and knows others who find it interesting and informative reading. The two above, Jeanette Hamrick and Betty LeCroy, were snapped in Mr. McGill's office. He says, too, that he not only is a regular contributor to the What the Picture Did for Me Department, but is pleased and proud of his certificate as a member of the Herald's Manager's Round Table Department.

Republic

TAHITI HONEY: Simone Simon, Dennis O'Keefe—Just another picture with a little music and a couple of laughs. Did average business in this small town. Played Friday, Saturday, March 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

Twentieth Century-Fox

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—Nobody met *me* after the show—everybody was mad at me. Can't say that I blame them—taking their good money and giving them nothing in return. And when I say "nothing," I do mean zero. I don't think I'll buy any more Grable pictures. They do more harm than good here. Played Sunday, Monday, March 9, 10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—We had a fair crowd Sunday. After that it was just a flop. It is a fair Belvedere picture, but a man who is as brilliant as Mr. Belvedere should be careful about using puns—it is not in keeping with his intelligence. Did very poor business in this small town. Played Sunday, Monday, Tuesday, March 9, 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

United Artists

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Personally, I loved every over-tense moment and all the dire doings. Many complained of over-acting on Bette's part, but it seemed to fit the bizarre goings-on. Implausible to the point of satirizing all who-don-its and psycho dramas, but there must have been blood on the box offic, the way people shied away from it. Even hackneyed "Fort Defiance" didn't help. Played Wednesday, Thursday, Friday, March 12, 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

FORT DEFIANCE: Dane Clark, Tracey Roberts—An outlaw brother, quick on the draw; the blind brother, too good to be true; the avenging stranger, noble to the end; the local saloon tycoon, vile and surrounded by henchmen; the dance hall girl being hounded out of town—if all this sounds familiar, you can add Cinecolor, several Indians and a couple of cavalrymen. That's all there is to it! Played Wednesday, Thursday, Friday, March 12, 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

HOTEL SAHARA: Yvonne De Carlo, Peter Ustinov—A rather clever farce that was too much in the English comedy vein. Those who could follow its hopping and skipping about enjoyed it. Definitely second rate production values didn't help, but Peter Ustinov as the slightly demented inn keeper proved why he was chosen for "Quo Vadis." Doubled with "Too Young to Kiss," it was just a program that sounded good but didn't prove to be. Played Sunday, Monday, March 9, 10.—William Hayden, Vacaville, Calif.

MICKEY: Lois Butler, Bill Goodwin—This was a cute picture in lovely color. I think that it deserves extra exploitation, for if you can get them in, I know you will make a lot of friends. Played Wednesday, Thursday, March 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

QUEEN FOR A DAY: Phyllis Avery, Darren McGavin—a cute picture which was liked here. Did average business in this small town. Played Wednesday, Thursday, March 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

SCARF, THE: John Ireland, Mercedes McCambridge—An unusual mystery drama with enough down to earth dialogue to give an occasional break to the suspense. The customers liked it. Played Thursday, Friday, February 28, 29.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Universal International

WEEK END WITH FATHER: Van Heflin, Patricia Neal—A wonderful comedy which was liked by everyone. Our customers just go for comedy pictures. Did above average gross. Played Thursday, Friday, March 13, 14.—J. H. Ridgell, Saluda Drive-In Theatre, Saluda, S. C.

Warner Bros.

COME FILL THE CUP: James Cagney, Phyllis Thaxter—Was Very disappointed in this one. Did below average, mainly because of the weather. Played Monday, Tuesday, March 10, 11.—J. H. Ridgell, Saluda Drive-In Theatre, Saluda, S. C.

(*Continued on opposite page*)

(Continued from opposite page)

I WAS A COMMUNIST FOR THE F. B. I.: Frank Lovejoy, Dorothy Hart—A good picture—we should have more of Frank Lovejoy in action. In our print the timing was off between the movement of the mouth and voice in the scene of the first speech. Did average business in this small town. Played Sunday, Monday, Tuesday, March 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

ONLY THE VALIANT: Gregory Peck, Barbara Payton—We figured Gregory Peck was a good draw, but in this case he didn't seem to go over very big. Although it was a well acted picture of some of the wars in the states, we were disappointed in the reaction. Played Monday, Tuesday, March 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Columbia

MISSED FORTUNE, A: Stooge Comedy—Another good comedy from Columbia that brought lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO-Radio

IT HAPPENED ALL NIGHT: Edgar Kennedy Comedy—Good comedy and a lot of laughs—it's worth showing. RKO are still capable of giving a lot of nice entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

HARE WE GO: Bugs Bunny Special—This is a good cartoon with lots of laughs. Very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

INKI AND THE LION: Blue Ribbon Cartoon—A good cartoon, and the title speaks for itself.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PONY EXPRESS DAYS: Technicolor Special—Interesting short two reeler, showing Buffalo Bill as a young man.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TICK TOCK TUCKERED: Blue Ribbon Cartoon—Good cartoon, with the clock getting it in the end.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Art Films in 3 Detroit Houses Simultaneously

Three Detroit houses have begun experimenting with simultaneous showings of "art films." Two, the Studio and Coronet, operated by Albert Dezel of Dezel Productions and William Flemion, have been committed to "art" films for some time. The third house, the Center, inaugurated the policy recently. With a combined seating capacity of approximately 1,800, the theatres have joined forces to meet financial demands of producers and distributors of the better films in this category. New seats and carpeting have been installed at the Coronet and in a week or so similar changes will be completed at the Studio. The Center features push-back seats.

Drive-in Circuit Plans Easter Dawn Services

Sunrise Easter services will be held at all drive-in theatres operated by Claude Ezell & Associates, Al Reynolds, vice-president and general manager, has announced. Mr. Reynolds' plan has been approved by Texas COMPO showmen, who have requested all Texas area drive-ins to hold similar services. Mr. Reynolds has named Paul Short to plan the trailers and other accessories to be used in the campaign. For the convenience of those attending the services, Mr. Reynolds said that refreshment bars at the theatres will serve hot coffee, sweet rolls and orange juice.

Short Product in First Run Houses

NEW YORK—Week of Mar. 31

ASTOR: FDR—Hyde Park....Pictorial Films
Feature: My Six Convicts.....Columbia

CAPITOL: Whose Kitten Who...Warner Bros.
Memories of Famous Hollywood Comedians.....Columbia
At The Stroke of Twelve.....Warner Bros.
Feature: The African Queen.....United Artists

CRITERION: Emperor's Horses..Warner Bros.
Brave Little Bat.....Warner Bros.
Feature: The Captive City.....United Artists

GLOBE: Prehistoric Pearls.....20th-Fox
Feature: Smoke Jumpers.....20th-Fox

MAYFAIR: Barnyard Babies.....Paramount
Feature: Anything Can Happen.....Paramount

PARAMOUNT: Sportscope.....RKO Radio
Screenliner.....RKO Radio
Popeye Cartoon.....Paramount
Feature: Meet Danny Wilson.....Universal

RIVOLI: Time Gallops On.....20th-Fox
Feature: Viva Zapata!.....20th-Fox

ROXY: Flat Foot Fledgling.....20th-Fox
Fuss and Feathers.....20th-Fox
Feature: Deadline—U. S .A.....20th-Fox

CHICAGO—Week of Mar. 31

SURF: Midwest Metropolis.....20th-Fox
1812 Overture.....Columbia
Foxy by Proxy.....Warner
Feature: Pictura-Adventure in Art.....Pictura

ZIEGFELD: America's Singing Boys.....RKO
Day of Rest.....20th-Fox
Feature: Rasho-mon.....RKO

Set IATSE Convention in Minneapolis Aug. 4-8

The 41st international convention of the International Alliance of Theatrical Stage Employees will be held at the Municipal Auditorium in Minneapolis August 4-8, with Richard F. Walsh, international president, presiding. Convention headquarters will be at the Hotel Nicollet, where the mid-summer meeting of the union's general executive board will begin July 28. District conventions will be held at the hotel August 2-3.

Reade Tests "Art" Policy In Up-State New York

"Curtain at 8:40," Walter Reade Theatres' once-a-week "art house" policy already tested in New Jersey houses at Plainfield and Red Bank, is being extended by the circuit to the Kingston theatre, Kingston, N. Y., and Community theatre, Saratoga Springs, N. Y. A series of four Tuesday night programs featuring outstanding foreign films will be inaugurated in Kingston April 22 and on Wednesday nights beginning April 30 in Saratoga. In each community, the regular daily program is cancelled on "Curtain" day and presented in its place at 8:40 p.m. is a single performance of the special film, accompanied by a short subject of unusual interest.

Sells Jersey House

Sale of the Liberty theatre, Bernardsville, N. J., is announced by Berk and Krumgold, theatrical realty specialists. The new owner is Lucien Feldman, former operator of the Strand in Newark, N. J.

Renews "Nostradamus"

MGM has scheduled a new series of "Nostradamus" short subjects for the 1952-53 season, Fred Quimby, head of the company's short department, has announced. Carey Wilson will produce and narrate the shorts as he did on the previous series.



INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,416 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	26	84	15	2	1
*Adventures of Captain Fabian (Rep.)	–	–	4	1	5
An American in Paris (MGM)	13	44	25	37	9
Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	5	3
†At Sword's Point (RKO)	–	–	–	3	1
*Bannerline (MGM)	–	–	9	6	17
Barefoot Mailman, The (Col.)	4	11	12	2	2
Belle of New York (MGM)	–	2	5	8	–
Bend of the River (Univ.)	8	14	6	–	–
Blue Veil, The (RKO)	20	60	21	4	–
Boots Malone (Col.)	–	–	3	5	1
Bright Victory (Univ.)	–	4	10	14	17
†Bugles in the Afternoon (WB)	–	–	1	5	–
Callaway Went Thataway (MGM)	2	8	30	20	8
Calling Bulldog Drummond (MGM)	–	–	–	4	5
Cave of the Outlaws (Univ.)	1	5	12	16	3
Christmas Carol, A (UA)	–	–	3	–	4
Cimarron Kid, The (Univ.)	–	24	10	12	1
Close to My Heart (WB)	–	16	38	16	5
Come Fill the Cup (WB)	–	–	9	21	25
*Criminal Lawyer (Col.)	–	1	–	1	2
Crosswinds (Para.)	1	13	23	7	2
Darling, How Could You! (Para.)	–	1	1	16	18
Death of a Salesman (Col.)	–	–	4	2	–
Decision Before Dawn (20th-Fox)	–	1	16	28	4
Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	26	26	24	2
Distant Drums (WB)	27	40	27	10	–
Double Dynamite (RKO)	–	–	6	32	13
Drums in the Deep South (RKO)	–	4	14	18	5
Elopement (20th-Fox)	–	13	20	27	6
*Five (Col.)	–	2	3	–	1
Fixed Bayonets (20th-Fox)	1	6	25	16	14
Flame of Araby (Univ.)	–	13	19	22	–
Flaming Feather (Para.)	–	1	6	1	1
Flight to Mars (Mono.)	2	2	4	2	1
Fort Defiance (UA)	–	7	15	8	–
Fort Osage (Mono.)	–	3	6	1	–
Girl in Every Port, A (RKO)	–	–	5	9	3
Girl on the Bridge (20th-Fox)	–	–	2	4	2
Golden Girl (20th-Fox)	–	9	32	54	15
Golden Horde, The (Univ.)	1	9	25	29	9
Greatest Show on Earth, The (Para.)	5	–	–	–	–
†Green Glove, The (UA)	–	–	4	–	–
Harlem Globetrotters, The (Col.)	2	3	7	2	–
Here Come the Nelsons (Univ.)	–	5	1	5	1
Honeychile (Rep.)	1	12	9	2	8
Hong Kong (Para.)	–	2	16	11	4
*Hotel Sahara (UA)	–	–	2	5	5
I'll Never Forget You (20th-Fox)	–	–	13	9	6
I'll See You in My Dreams (WB)	10	23	46	8	2
Invitation, The (MGM)	–	1	10	11	2
It's a Big Country (MGM)	1	6	10	6	3
I Want You (RKO)	–	2	6	7	3
Japanese War Bride (20th-Fox)	–	7	8	3	–
Journey Into Light (20th-Fox)	–	–	1	5	8
†Just This Once (MGM)	–	–	1	5	1
Lady From Texas, The (Univ.)	–	1	19	12	4
Lady Pays Off, The (Univ.)	–	3	9	22	3
†Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	4	6	3
Lavender Hill Mob, The (Univ.)	5	3	3	–	–
Let's Make It Legal (20th-Fox)	1	5	21	34	11
Light Touch, The (MGM)	–	–	2	13	9
Lone Star (MGM)	7	20	19	3	1
Love Nest (20th-Fox)	–	1	13	25	35
Magic Carpet, The (Col.)	1	–	1	5	1
Man in the Saddle (Col.)	3	17	25	5	3
Man With a Cloak (MGM)	–	1	3	19	26
Meet Danny Wilson (Univ.)	–	–	1	7	12
Mob, The (Col.)	–	4	13	29	5
Model and the Marriage Broker, The (20th-Fox)	–	2	11	21	2
My Favorite Spy (Para.)	8	19	43	16	–
No Highway in the Sky (20th-Fox)	2	3	9	34	27
On Dangerous Ground (RKO)	–	–	4	5	1
Painting the Clouds With Sunshine (WB)	2	31	52	45	3
Pandora and the Flying Dutchman (MGM)	–	10	15	6	2
Phone Call From a Stranger (20th-Fox)	–	5	6	9	2
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	9	5	–	–	–
Racket, The (RKO)	5	18	19	13	22
Raging Tide, The (Univ.)	–	1	4	16	4
Red Skies of Montana (20th-Fox)	–	3	2	11	–
Retreat, Hell! (WB)	1	8	1	1	–
Return of the Texan (20th-Fox)	–	1	5	2	1
Reunion in Reno (Univ.)	–	1	5	4	13
Room For One More (WB)	8	24	13	6	2
Sailor Beware (Para.)	50	6	1	–	–
Sea Hornet, The (Rep.)	1	1	2	2	–
†Sellout, The (MGM)	–	–	1	2	1
Silver City (Para.)	–	6	27	16	4
†Son of Dr. Jekyll (Col.)	–	1	3	–	1
Starlift (WB)	3	35	50	24	6
Strange Door, The (Univ.)	–	–	–	6	1
Submarine Command (Para.)	1	8	20	21	7
Tanks Are Coming, The (WB)	1	18	51	19	24
Tembo (RKO)	4	3	–	–	4
Ten Tall Men (Col.)	1	31	25	3	1
Texas Carnival (MGM)	17	72	18	–	–
This Woman Is Dangerous (WB)	–	–	1	12	2
Too Young To Kiss (MGM)	4	60	49	7	–
Two Tickets to Broadway (RKO)	1	25	43	21	3
Unknown Man (formerly Behind the Law) (MGM)	–	1	1	12	6
Viva Zapata! (20th-Fox)	–	3	1	–	3
Weekend With Father (Univ.)	–	9	18	15	6
Westward the Women (MGM)	20	64	7	2	–
When Worlds Collide (Para.)	2	7	34	23	20
Wild Blue Yonder (Rep.)	9	14	17	11	1
Yellowfin (Mono.)	–	–	1	2	1

The Product Digest

Mara Maru

***Warner Bros.*—Treasure Hunt**

Under the intriguing but not very explicit title of "Mara Maru"—it's the name of a boat—Warner Brothers here offers a solid, adventure-packed adventure thriller, tailored to the particular and considerable talents of Errol Flynn. It's a film that keeps its actors on the go and in and out of danger most of the time.

Ruth Roman has the female lead opposite Flynn and manages to be beautiful even under the most trying circumstances, of which this picture has more than its share. An unusual setting is provided since Flynn's occupation involves deep-sea diving as part of his marine-salvage business in post-war Manila.

David Weisbart produced and Gordon Douglas directed with a fine sense of what the screen demands in terms of action and drama. Thrown in for good measure are a few sentimental scenes as Flynn, a hard-boiled character interested only in making a dollar, wrestles with his conscience over the question of whether to sell the diamond-studded cross he has hauled from the sea or to return it to the church.

N. Richard Nash's screenplay solves that dilemma neatly if not altogether convincingly. Flynn does his usual good job as the man ready to face all comers; Paul Picerni is good as a shadowy character always willing to side with the winner; Raymond Burr is fine as the smooth crook with an eye for Miss Roman, and Dan Seymour appeals as the police chief.

Flynn's partner, Richard Webb, is murdered and Flynn is under suspicion because Webb's wife, Ruth, has figured in his past. More people die, and eventually Flynn comes face-to-face with Burr who wants him to help raise a sunken treasure. They all set out on the Mara Maru but it soon becomes clear that Burr just wants the treasure and then intends to get rid of Flynn. The latter dives in a typhoon to lift the treasure which turns out to be a valuable cross, taken from a Manila church to keep it from falling into the hands of the Japanese.

In the end, there is a tense underground chase and Flynn has the choice of keeping the cross or giving it up and gaining the love of Ruth. He makes the decision expected of him.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, May 3, 1952. Running time, 98 minutes. PCA No. 15755. General audience classification.
Mason ..... Errol Flynn
Stella ..... Ruth Roman
Benedict ..... Raymond Burr
Steve Ranier ..... Paul Picerni
Andy Callahan ..... Richard Webb
Dan Seymour, George Renavent, Robert Cabal, Henry Marco, Nestor Paiva, Howard Chuman

Belles On Their Toes

***20th-Fox*—Cheaper By Dozen, et seq.**

The Gilbreth family is back, as human and warm and charming as ever, and the only one missing is Papa Gilbreth who, it will be recalled, passed suddenly to his reward during the final sequences of the successful "Cheaper by the Dozen."

Thus it was left for his wife, Myrna Loy, who shared her late husband's engineering career with him, to bring up the brood of 12 healthy, spirited, mischievous though generally well-behaved youngsters.

In "Belles On Their Toes," in color by Technicolor as was its predecessor, we see Miss Loy going through the trials and tribulations of raising the family. And though it can safely be said that the presence of Clifton Webb in "Cheaper" added considerably to that film, "Belles" suffers in no way because the screenplay did not permit him to be in this one as well.

In fact, in many ways, "Belles" is every bit as entertaining and heart-warming as was "Cheaper," and exhibitors should be able to make a good thing of it with proper selling plus word of mouth, for audiences are sure to love it.

The only story there is to "Belles On Their Toes" is the episodic recounting of the fund of joyful and unhappy experiences any middle class American family, even if there weren't 12 children, might go through. Thus we have Jeanne Crain almost ready to sacrifice marrying the handsome doctor, Jeffrey Hunter, because she feels it unfair to burden mother with all the responsibility; mother going through the strain and worry of earning enough to support her family, all the time fighting the prejudice against women in the engineering profession; Edward Arnold, helping Miss Loy by breaking this prejudice; Debra Paget's heartbreak over the blighting of an adolescent romance, etc., etc.

All the way through there is a thread of humor that runs from chuckles to belly-laughter. Hoagy Carmichael helps immeasurably in his gentle, homespun way as the faithful jack-of-all-trades around the house. The film uses flashback, with Miss Loy reminiscing as she sees the youngest of her children, graduating from college.

Samuel G. Engel, the producer, and Henry Levin, director, handled the proceedings with taste and at a moderate non-pressure pace, easy to take.

The acting chores are all ably performed with Miss Loy standing out as the general of this army. The well-written screenplay by Phoebe and Harry Ephron is based on the book by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey.

Reviewed at the 20th-Fox screening room in New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, May, 1952. Running time, 89 minutes. PCA No. 15940. General audience classification.
Anne Gilbreth ..... Jeanne Crain
Mrs. Gilbreth ..... Myrna Loy
Martha ..... Debra Paget
Dr. Bob Grayson ..... Jeffrey Hunter
Sam Harper ..... Edward Arnold
Hoagy Carmichael, Barbara Bates, Robert Arthur, Verna Felton, Roddy McCaskill, Carole Nugent, Tina Thompson, Teddy Driver, Tommy Ivo, Jimmy Hunt, Anthony Sydes, Martin Milner, Clay Randolph, June Hedin, Robert Easton, Cecil Weston, Syd Saylor

Encore

***Paramount*—Three Episodes**

Following in the footsteps of "Quartet" and "Trio," this J. Arthur Rank production released by Paramount once again shows British film-makers at their very best. "Encore," based on more of W. Somerset Maugham's delightful short stories, has all the charm and appeal of its predecessors and should prove a bonanza to the specialized houses.

Because each episode is comparatively short—Maugham introduces them from a comfortable chair at his Riviera villa—the burden of their attraction falls on the shoulders of the performers, all of whom excel in their parts.

This is a British film, to be sure, and except for the last episode there is no attempt whatever to hide that fact. The people in these sequences are British and they react in a certain way. But this is by no means a criticism. "Encore" is pure entertainment, presented with consummate skill and sparkling with highly polished screen entertainment.

The first episode, "The Ant and the Grasshopper," was directed by Pat Jackson from a screenplay fashioned by Eric Ambler. Nigel Patrick and Roland Culver play the leads, and there is the usual twist ending. The laughs are balanced by the serious undertones in the story.

"Winter Cruise" was directed by Anthony Pelissier from a screenplay by T. E. B. Clarke. Kay Walsh has the lead as the middle-aged English woman taking a cruise on a freighter. How she drives the officers and crew to distraction with her endless but good-hearted chatter, how they manage to stop her, only to be shamed by her in the end, makes for a moving bit of screen fare.

The third, and possibly the weakest of the episodes, is "Gigolo and Gigolette," directed by Harold French from a screenplay by Arthur Macrae. Here Maugham cries out angrily against the inhumanity of spectators who come to see a daring act night after night in the hope that the girl will kill herself. Glynis Johns and Terence Morgan play the leads. The sequence is often tense, but the ending for once is a let-down.

Although the various episodes in "Encore" are unrelated, they make for a well-balanced package, true to the spirit of their author and completely satisfying in their total effect.

Seen at the Normandie theatre in New York. Reviewer's Rating: Excellent.—F. H.

Release date, July, 1952. Running time, 89 minutes. PCA No. 15234. General audience classification.
"The Ant and the Grasshopper"—Nigel Patrick, Roland Culver, Alison Leggatt, Charles Victor, Peter Graves, Margaret Withers, Margaret Vyner, Dorothy Bramhall, Patricia Baine
"Winter Cruise"—Kay Walsh, Noel Purcell, Ronald Squire, John Laurie, Jacques Francois, John Horsley, Joan Harben, Brenda Hogan, Vincent Ball, Carol Wolveridge, John Warren
"Gigolo and Gigolette"—Glynis Johns, Terence Morgan, David Hutcheson, Charles Goldner, Mary Marrall, Martin Miller, Heather Thatcher, Guido Lorraine, Daphne Barker, Ferdy Mayne

(Reviews continued on following page)

The Battle at Apache Pass

***Universal*—Indians, Good and Bad**

This is a made-to-measure picture for the outdoor action fans of all ages who like their action rough and ready, heroes clean and stalwart, villains mean and unsubtle, and scenery that makes you catch your breath.

Color by Technicolor shows the outdoor setting to best advantage.

The story is direct and easy to follow, and even if you know what's going to happen from reel to reel, the fact is that you're still mighty nervous before justice is triumphant and the plotters get their just deserts. There are some good marquee names—John Lund, Jeff Chandler, Beverly Tyler and Susan Cabot—to give the exhibitor assistance in his exploitation, and he should be able to make out nicely with proper selling.

The background is just after the outbreak of the Civil War and many of the forts in the southwest are abandoned, and the soldiers called home to take part in the battle. Soon, only a small unit is left at Fort Buchanan to protect the white settlers from the Apache Indians. In charge of the fort is Lund, who is at peace with Cochise, played by Chandler, a wise Indian chief opposing the ambitions of Geronimo to wage war on the "white eyes."

A villainous Government expert on Indian affairs, Bruce Cowling, would provoke a fight immediately with Cochise's tribe in order to move in on the land and set himself up as governor of the territory. Cowling and Lund are at once at odds, and when the former cannot get his own way, he plots the incident which soon erupts in all out war by Cochise against the troops. Naturally it takes quite a bit of time before Lund straightens everything out and finds the culprit responsible for starting the bloodshed. Soon the fighting stops, Geronimo is banished, and the villains and many Indians have bitten the dust. Lund also finds romance with a white girl saved from the Indians.

The film's emphasis is on plenty of action, and producer Leonard Goldstein and director George Sherman do not let the fans down in this regard. The tight screenplay was turned out by Gerald Drayson Adams, who was also responsible for the story.

Both Lund and Chandler make a nice impression in their roles, the latter doing particularly well. Able support comes from Miss Tyler, Miss Cabot, playing Cochise's wife, Cowling and Regis Toomey.

Reviewed at the Loew's Commodore in New York where the audience watching the sneak showing received the film in an atmosphere of tension and suspense. Reviewer's Rating: Good. —C. J. L.

Release date, April, 1952. Running time, 85 minutes. PCA No. 15477. General audience classification.

Major Jim Colton ..... John Lund
Cochise ..... Jeff Chandler
Mary Kearny ..... Beverly Tyler
Neil Baylor ..... Bruce Cowling
Nona ..... Susan Cabot

John Hudson, Jimmy Best, Regis Toomey, Richard Egan, Hugh O'Brian, Palmer Lee, William Reynolds, Jay Silverheels, Tommy Cook, Jack Elam, Richard Garland, Jack Ingraham, John Baer, Paul Smith

Jack and the Beanstalk

***Warner-Exclusive*—Abbott and Costello**

This is the first independent production effort of Bud Abbott and Lou Costello, and it is a creditable one. The Abbott and Costello comedies for years have found a large market among the children, and the team has shown smart showmanship in picking as the first subject for their own production one of the most famous of children's stories.

It goes without saying, of course, that the presence of Abbott and Costello, and the subject matter, should make this a picture that should pay off for any exhibitor. In addition there are such other production values as Supercinecolor for the body of the picture (the opening and closing sequences are in sepia tone) and some peppy singing and dancing.

Assisting the comedians are Buddy Baer, playing the giant, Shaye Cogan as the princess and James Alexander as the prince. The comedy is satisfying, though somewhat forced from an adult point-of-view. The stumbling block here obviously was an attempt to partially substitute charm and whimsy for the knock-'em-down-and-drag-'em-out type of A. & C. comedy. The result is some slapstick, a considerable amount of charm, and a generous portion of heavy-handed whimsy.

The actual story is preceded by a familiar device: Abbott and Costello are hired as baby sitters, and in reading the story of "Jack and the Beanstalk" to their charge, Lou falls asleep and dreams that he's part of the story. That's where the film changes from modern to story dress and from sepia to color.

Then comes a faithful telling of the tale, of the giant terrorizing the little town, Costello playing Jack who kills the giant, Abbott as a wily butcher who tries to profit on the adventure, the climb up the beanstalk into the land of the monster, and finally the escape.

All this is accompanied by five neatly placed songs and dances. Nat Curtis, who wrote the screen play from a story by Pat Costello based on the fairy tale, has injected some typical Abbott and Costello gags in the script which should please the kids.

The principals are ably assisted by Dorothy Ford, Barbara Brown and the rest of the supporting cast including Johnny Conrad and his dancing group, and Patrick, the Talking Harp. The producer was Alex Gottlieb, the director Jean Yarbrough, and the musical score composed and conducted by Heinz Roemheld.

Reviewed at the Warner screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, April 12, 1952. Running time, 78 minutes. PCA No. 15361. General audience classification

Dinkelpuss ..... Bud Abbott
Jack ..... Lou Costello
Giant ..... Buddy Baer
The Princess / Eloise Parkin ..... Shaye Cogan
The Prince / Arthur Royal ..... James Alexander

Dorothy Ford, Barbara Brown, David Stollery, William Farnum

The Man in the White Suit

***Universal-Rank*—British Satire**

In the guise of a soft-spoken but mentally brilliant young man, Alec Guinness, England's top comedian, makes a shambles of the British textile industry in "The Man in the White Suit." It's a gay and poignant satire of the sort the British do so well, with labor and capital coming in for equal shares of the ribbing which, of course, points up follies that are universal. Sharing the marquee with Guinness are Joan Greenwood, husky-voiced femme fatale of "Kind Hearts and Coronets," and Cecil Parker, a veteran of many top British comedies. The reputations of these three, plus the inevitable word-of-mouth support, points to a fine reception for the film in this country.

Guinness, a laborer in the lower regions of one of Parker's textile mills, steals time off to conduct research experiments in the plant's laboratory and, to the disbelief of all, comes up with a new kind of cloth which will never wear out and is impossible to soil. Miss Greenwood, Parker's daughter, is instrumental in getting her father to accept the new discovery. Their joy is short-lived, however, when laborers and other textile manufacturers band together to prevent production of the cloth, which they see as quickly spelling the end of the entire textile industry.

In a series of hilarious incidents, the bland young researcher first is coerced by the British equivalent to the NAM and then by the overzealous workers' committee. The wry fun comes to a climax when the two forces corner Guinness, as he makes a mad break to get to a newspaper office with news of the discovery, and in view of all, his suit of the new material gradually falls to pieces. The end finds a relieved textile industry and a confident Guinness wandering off to start all over again.

Guinness is practically perfect as the inventor of the cloth whose only fault is "structural durability." He is aided to no small extent by Parker and Miss Greenwood, one of England's most charming actresses, and a host of fine character actors. The screenplay, by Roger MacDougall, John Dighton and Alexander Mackendrick, was directed by the latter and produced by Michael Balcon. It is a presentation of the J. Arthur Rank Organization released by Universal-International.

Seen at Universal screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, April, 1952. Running time, 85 minutes. PCA No. 15096. General audience classification.

Sidney Stratton ..... Alec Guinness
Daphne Birnley ..... Joan Greenwood
Alan Birnley ..... Cecil Parker

Michael Gough, Ernest Thesiger, Howard Marion Crawford, Henry Mollison, Vida Hope, Patric Doonan, Duncan Lamont, Harold Goodwin, Colin Gordon, Joan Harben, Arthur Howard, Roddy Hughes, Stuart Latham, Miles Malleson, Edie Martin, Mandy Miller, Charlotte Mitchell, Olaf Olsen, Desmond Roberts, Ewan Roberts, John Rudling, Charles Saynor, Russell Waters, Brian Worth, George Benson, Frank Atkinson, Charles Cullum, F. B. J. Sharp, Scott Harold, Jack Howarth, Jack McNaughton, Judith Furse, Billy Russell

Target

***RKO*—Lady Marshal**

Although Tim Holt is the star of this action picture, there is considerable emphasis on Linda Douglas who plays a lady marshal. This makes "Target" something of a different Western, although the film's other components stick pretty much to formula—a lot of hard riding, straight shooting, with justice always triumphant.

Again helping Holt in tracking down the villains is Richard Martin as Chito Rafferty, and he is always good for a few laughs. The screenplay, written by Norman Houston, has Holt arriving in Pecos, Texas, finding the town in the hands of corrupt schemers. It seems that not only are the plotters subverting justice, but they are also tricking the local ranchers out of their property holdings to profit on a projected railroad.

Also tied to the plot are a few murders with innocent men getting caught in the toils of the law. By the end of the film Holt, helping Miss Douglas, has everything straightened out and he makes the ringleader, Walter Reed, sorry he started the whole thing.

The picture is nicely paced and should get a satisfactory reaction from the audience. Holt and Martin perform their chores acceptably, as does Miss Douglas. The producer was Herman Schlom and the director Stuart Gilmore.

Reviewed at the RKO screening room in New York. Reviewer's Rating: Good.

Release date, April, 1952. Running time, 60 minutes. PCA No. 15696. General audience classification.

Tim ..... Tim Holt
Chito Rafferty ..... Richard Martin
Terry ..... Linda Douglas
Conroy ..... Walter Reed

Harry Harvey, John Hamilton, Lane Bradford, Riley Hill, Mike Ragan

Faithful City

***RKO-Moledeth*—Birth of Israel**

Some of the courage, patience and understanding which attended the birth of Israel as a free and independent nation are graphically illustrated in "Faithful City," produced in Israel in English with an international cast. It's a poignant film, beautifully photographed, which tells a larger story within the framework of a simple tale about the rehabilitation of a group of children from war-ravaged Europe. Paralleling this rehabilitation is that of a young American social worker, Jamie Smith, who learns that the faith of the children cannot be won by instilling more fear in them.

Smith, a counsellor from a boys' camp in New York State, is at first confident that children are children no matter what their backgrounds. He is brought up sharply when he finds the refugees tough, mature and having as their creed "survival at any cost." One of the children especially, Israel Hanin, frustrates Smith by his cockiness and dishonesty. How Smith comes to appreciate the factors which

have produced such attitudes and the child's eventual response to kindness and understanding make up the story.

The film begins shortly before the United Nations' partition decree and continues through a major portion of the war. The bleakness of the countrysides, the animosity of the Arabs—illustrated in an attack on a bus load of children—the pathetic wish of the refugees for peace, all are vividly presented. Dramatically, the film builds to an exciting conclusion as Smith under Arab attack heroically saves a water truck destined to relieve the water-short settlement.

Among the players who stand out are John Slater, as the ex-Viennese grocer who runs the refugee home; Didi Ramati as his lovely assistant; and Dina Peskin and Amnon Lifshitz as two of the children. The film is a Moledeth production, presented by M. Yona Friedman, produced and directed by Josef Leytes, and distributed by RKO.

Seen at RKO screening room in New York. Reviewer's Rating: Very Good.—V. C.

Release date, not set. Running time, 86 minutes. PCA No., not set. General audience classification.
Sam ..... Jamie Smith
Davidel ..... Ben Josef
Ezra ..... John Slater
Rachel Markus, Dina Peskin, Didi Ramati, Israel Hanin, Juda Levi, Amnon Lifshitz.

Without Warning

***U.A.-Allart*—Psychopathic Killer**

Intelligently written, played and photographed within a modest budget, "Without Warning" is an adult suspense thriller which not only should bring credit to its producers, Arthur Gardner and Jules Levey, but also dollars to the box office if properly exploited. It's not a picture for the kiddies. The protagonist is a baby-faced young man whose chief source of amusement is knifing blondes. The emphasis of the picture, however, is on police detection methods rather than on high-flown motives and psychiatric small talk.

The killer, effectively underplayed by Adam Williams, is a morose Los Angeles gardener who, disappointed by an unfaithful wife, has set about to take revenge on as many unsuspecting females as he can find. From the moment the picture gets under way, to the jangling of a radio turned on full blast over a still-warm blonde corpse, the audience knows the killer's identity. Tension and suspense, however, mount from that moment on as the film illustrates, with documentary realism, how the police eventually track down Williams, using laboratory techniques. The key clue is the spring from the killer's garden shears, which first points to his occupation and then to the area of his activity.

Excitement builds steadily as the police begin to close in on Williams and climaxes just as he is about to add Meg Randall, pretty daughter of a local greenhouse owner, to his list of victims. These final scenes, as well as many earlier ones, appear to have been made on location in and around Los Angeles, adding immeasurably to the quality and authenticity of the film.

Arnold Laven has directed Bill Raynor's tightly-written story and screenplay with skill and, considering the subject, good taste.

Seen at United Artists screening room in New York. Reviewer's Rating: Very Good.—V. C.

Release date, not set. Running time, 75 minutes. PCA No. 15666. Adult audience classification.
Carl Martin ..... Adam Williams
Jane ..... Meg Randall
Edward Binns, Harlan Warde, John Maxwell, Agela Stevens, Byron Kane, Charles Tannen, Marilee Phelps, Robert Foulk, Connie Vera, Robert Shayne

Murder in the Cathedral

***Classic Pictures*—T. S. Eliot on Film**

Exhibitors who book this film will probably wish the British producers had saved this intriguing title for one of their better murder mysteries. As it is, the audience might as well be warned what "Murder in the Cathedral" is all about or else its disappointment may be great.

It should be understood that this is an experimental film, as the transposition of an Eliot play to the screen would inevitably have to be. It is the story of Thomas Becket, Archbishop of Canterbury and his murder in the great Cathedral, of a man's struggle against temptation and personal vanity and his final, hard-won victory over them all.

Because Eliot is more of a poet than a playwright and prefers to deal in sound and meaning, the picture is necessarily static even though it occasionally reaches heights of photographic excellence. Thoughts and emotions of the people of Canterbury are often expressed in choruses, with the camera focusing at length on faces and the simplicity of right-angle structures.

This is a deeply religious play about a great man of the church. It is art theatre fare and, if properly handled, should hold considerable attraction for those who like Eliot enough to countenance the frequent dull spots. The overlong film becomes suddenly exciting and moving and poignant at the climax which lends itself to a contemporary parallel.

T. S. Eliot did the screenplay and George Hoellering produced and directed this oddly moving testament to the great Becket. The Archbishop is played and spoken magnificently by Father John Groser. The rest of the large cast measures up to the considerable demands on it. Laszlo Lajtha wrote the unusual musical score.

Seen at the Trans-Lux 60th Street theatre in New York where the large Thursday afternoon audience was highly attentive. Reviewer's Rating: Good.—F. H.

Release date, March 25, 1952. Running time, 140 minutes. General audience classification.
Thomas Becket, Archbishop of Canterbury ..... Father John Groser
King Henry II ..... Alexander Gauge
First Tempter ..... David Ward
Second Tempter ..... George Woodbridge
Third Tempter ..... Basil Burton
Fourth Tempter, spoken by ..... T. S. Eliot
First Priest ..... Donald Bisset
Second Priest (Prior) ..... Clement McCallin
Third Priest ..... Michael Groser
Mark Dignam, Michael Aldridge, Leo McKern, Paul Rogers, Alban Blakelock, Niall MacGinnis

HOLIDAY LAND (Columbia)

Color Favorites (4604) *(Re-Release)*

A little boy falls into slumberland and is treated to a veritable parade of holidays. In his sleep he experiences a whole calendar of special days, a year full of traditional festivities.

Running time ..... *7 minutes*

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1279-1280 issue of March 8, 1952.

Feature Product by Company starts on page 1269, issue of March 8, 1952.

For exploitation see Managers' Round Table section.
*** Following a title indicates a Box Office Champion.**

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	REVIEWED Page	RATINGS Nat'l Groups	RATINGS L. of D.	RATINGS Herald Review
AARON Slick from Punkin Crick (color) (5119) Para.	Alan Young-Dinah Shore	Apr.,'52	95m	Feb. 23	1245		A-2	Good
About Face (color) WB	Gordon MacRae-Eddie Bracken	May 31,'52		Mar. 8	(S)1262			
Across the Wide Missouri (color) (208)* MGM	Clark Gable-Ricardo Montalban	Oct. 23,'51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101) Rep.	Errol Flynn-Micheline Prelle	Oct. 6,'51	100m	Sept. 29	1042	AY	B	Good
African Queen (C)* UA	Humphrey Bogart-Katharine Hepburn	Mar. 21,'52	104m	Dec. 29	1169		A-2	Good
African Treasure (5207) Mono.	Johnny Sheffield-Donna Martell	Apr. 27,'52						
Aladdin and His Lamp (color) (5299) Mono.	Patricia Medina-John Sands	Feb.24,'52	67m	Feb. 9	1230	AY	B	Very Good
Alice in Wonderland (color) (292)* RKO	Disney Feature	Aug.,'51	75m	July 7	921	AYC	A-1	Excellent
American in Paris, An (color)* (209) MGM	Gene Kelly-Leslie Caron	Nov.9,'51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.) Snader	Eileen Herlie-Basil Sydney	Dec.20,'51	98m	Dec. 15	1154		B	Average
Angels in the Outfield (202) MGM	Paul Douglas-Janet Leigh	Sept.14,'51	102m	Sept. 1	997	AY	A-1	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	RATINGS Nat'l Groups	L. of D.	Herald Review
Anne of the Indies (color) (134) 20th-Fox	Jean Peters-Louis Jourdan	Nov.,'51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison UA	Bette Davis-Gary Merrill	Jan.16,'52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117) Para.	Jose Ferrer-Kim Hunter	May,'52	107m	Mar. 1	1253		A-1	Very Good
Arizona Manhunt (5068) Rep.	Michael Chapin-Eilene Janssen	Sept. 15,'51	89m	Apr. 21	809	AY	A-1	Fair
As You Were (formerly Present Arms) (5023) Lippert	William Tracy-Joe Sawyer	Oct. 5,'51	57m				A-1	
At Sword's Point (color) (220) RKO	Cornel Wilde-Maureen O'Hara	Feb.,'52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120) Para.	Michael Moore-Nancy Gates	June '52		Mar. 8	(S)1262			
BANNERLINE (206) MGM	Sally Forrest-Lionel Barrymore	Oct. 12,'51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404) Col.	Robert Cummings-Terry Moore	Nov.,'51	83m	Nov. 10	1102	AY	A-1	Good
Basketball Fix, The Realart	John Ireland-Vanessa Brown	Sept.,'51	65m	Sept. 22	1034		A-1	Good
Battle at Apache Pass (color) (217) Univ.	John Lund-Jeff Chandler	Apr.,'52	85m	Apr. 5	1306		A-1	Good
Behave Yourself (206) RKO	Shelley Winters-Farley Granger	Sept.22,'51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color) MGM	Fred Astaire-Vera Ellen	Feb.,'52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) 20th-Fox	Jeanne Crain-Myrna Loy	May,'52	89m	Apr. 5	1305			Very Good
Bend of the River (color) (212)* Univ.	James Stewart-Arthur Kennedy	Feb.,'52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Night, The UA	John Barrymore, Jr.-Joan Lorring	Dec.7,'51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117) WB	Kirk Douglas-Patrice Wymore	Mar.29,'52	89m	Feb. 9	1229		A-2	Good
Bitter Springs Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct.1,'51	73m	Aug. 25	990		A-1	Good
Blackmailed Bell	Mai Zetterling-Dirk Bogarde	Oct.15,'51	73m	Sept. 15	1015		B	Fair
Blue Veil, The (263)* RKO	Jane Wyman-Charles Laughton	Oct.,'51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.) Snader	David Niven-Margaret Leighton	Jan.,'52	98m	Jan. 19	1194		A-1	Fair
Boots Malone Col.	William Holden-Johnny Stewart	Jan.,'52	103m	Dec. 29	1169	AY	A-2	Good
Bride of the Gorilla Realart	Lon Chaney, Jr.-Barbara Payton	Oct.,'51	76m				A-2	
Brigand, The (color) Col.	Anthony Dexter-Jody Lawrance	Not Set		Mar. 29	(S)1299			
Bright Victory (208) Univ.	Arthur Kennedy-Peggy Dow	Jan.,'52	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.) (281) U-I	Michael Redgrave-Jean Kent	Nov.,'51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory UA	C. Moore-Slim Andrews	Feb.8,'52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116) WB	Ray Milland-Helena Carter	Mar.8,'52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The Realart	John Ireland-Dorothy Malone	Nov.,'51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.) Ellis	Jean Simmons-David Farrar	Dec.,'51	83m	Feb. 2	1222		B	Average
California Conquest (color) Col.	Cornel Wilde-Terese Wright	Not Set					A-1	
Calloway Went Thataway (214) MGM	Howard Keel-Dorothy McGuire	Dec. 28,'51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213) MGM	Walter Pidgeon-Margaret Leighton	Dec. 14,'51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110) WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15,'51	98m	Jan. 11,'36				
Captain Boycott (Brit.) Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1,'51	93m	Nov. 29,'47				Very Good
Captain Horatio Hornblower (color) (030)* WB	Gregory Peck-Virginia Mayo	Aug. 11,'51	117m	June 16	886	AYC	A-1	Very Good
Captive City UA	John Forsythe	Apr. 11,'52	91m	Mar. 29	1297			Very Good
Captive of Billy the Kid (5046) Rep.	Allan Rocky Lane	Jan.22,'52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams MGM	James Stewart-Wendell Corey	June,'52						
Carrie Para.	Jennifer Jones-Laurence Olivier	Aug.,'52		June 2	(S)870		B	
Cat Creeps, The Realart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec.,'51	57m	Apr. 13,'46				Average
Cat People, The (267) RKO	Simone Simon-Kent Smith (reissue)	Feb.,'52	73m	Nov. 14,'42				Good
Cattle Drive (color) (128) Univ.	Joel McCrea-Dean Stockwell	Aug.,'51	77m	July 14	929	AY	A-1	Good
Cave of the Outlaws, The (color) (201) Univ.	Macdonald Carey-Alexis Smith	Nov.,'51	75m	Nov. 3	1094	AY	A-2	Good
Chain of Circumstance (309) Col.	Richard Grayson-Margaret Field	Aug.,'51	68m	Aug. 25	990	AY	B	Fair
Chicago Calling UA	Dan Duryea	Jan. 11,'52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.) UA	Alistair Sim-Kathleen Harrison	Nov. 30,'51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213) Univ.	Audie Murphy-Beverly Tyler	Jan.,'52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107) WB	Gene Tierney-Ray Milland	Nov. 3,'51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.) UA	Robert Preston-Elizabeth Sellers	Jan. 31,'52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.) Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141) Rep.	Rex Allen-Mary Ellen Kay	Feb.,'52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106) WB	James Cagney-Phyllis Thaxter	Oct. 20,'51	113m	Sept. 22	1033	A	B	Very Good
Corky of Gasoline Alley (406) Col.	Jimmy Lydon-Scotty Beckett	Sept.,'51	80m	Sept. 22	1034	AYC	A-1	Fair
Crazy Over Horses (5114) Mono.	Bowery Boys	Nov. 18,'51	65m				A-2	
Criminal Lawyer (412) Col.	Pat O'Brien-Jane Wyatt	Oct.,'51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color) Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S)1298			
Crosswinds (color) (5104) Para.	John Payne-Rhonda Fleming	Oct.,'51	93m	Aug. 11	973	AY	A-2	Good
Cry of the Swamp (color) 20th-Fox	Jean Peters-Jeffrey Hunter	July,'52						
Cry, the Beloved Country Lopert	Canada Lee-Sidney Poitier	Feb.,'52	104m	Jan. 26	1213		A-2	Excellent
Cyclone Fury (368) Col.	Charles Starrett-Smiley Burnette	Aug.,'51	54m	Aug. 18	982	AY	A-1	Good
DALTONS Ride Again Realart	Alan Curtis-Lon Chaney (reissue)	Sept.,'51	72m	Nov. 23,'45				Good
Darling, How Could You (5108) Para.	Joan Fontaine-John Lund	Oct.,'51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)*(203) 20th-Fox	Gregory Peck-Susan Hayward	Feb.,'52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129) 20th-Fox	Michael Rennie-Patricia Neal	Sept.,'51	92m	Sept. 8	1005	AY	A-2	Very Good
Dead Man's Trail (5243) Mono.	Johnny Mack Brown-Barbara Allen	June 22,'52						
Deadline, U.S.A. 20th-Fox	Humphrey Bogart-Ethel Barrymore	May,'52	87m	Mar. 15	1282		B	Very Good
Death of a Salesman Col.	Fredric March-Mildred Dunnock	Feb.,'52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205) 20th-Fox	Richard Basehart-Gary Merrill	Jan.,'52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115) Para.	Edmond O'Brien-Sterling Hayden	June,'52	89m	Mar. 29	1298			Fair
Desert Fox, The (130)* 20th-Fox	James Mason-Jessica Tandy	Oct.,'51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063) Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19,'51	54m	Dec. 15	1154		A-1	Good
Desert Pursuit (5209) Mono.	Wayne Morris	May 6,'52					A-1	
Detective Story (5111)* Para.	Kirk Douglas-Eleanor Parker	Nov.,'51	103m	Sept. 29	1041	A	A-2	Excellent
Disc Jockey (AA-21) AA	Jane Nigh-Michael O'Shea	Sept. 30,'51	77m	Sept. 8	1006	AY	A-1	Very Good
Dishonored Lady Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1,'52	85m	Apr. 26,'47				Good
Distant Drums (color) (111)* WB	Gary Cooper-Mari Aldon	Dec. 29,'51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214) RKO	Frank Sinatra-Jane Russell	Dec.,'51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color) 20th-Fox	Mitzi Gaynor-David Wayne	June,'52		Jan. 12	(S)1186		B	
Drums in the Deep South (color) (211) RKO	James Craig-Barbara Payton	Sept.,'51	78m	Oct. 6	1049	A	A-2	Excellent

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ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28,'51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec.,'51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept.,'51	70m	May 19	854	AYC	A-1	Very Good
Encore (Brit.)	Para.	Roland Culver-Glynis Johns	July,'52	89m	Apr. 5	1305			Excellent
FABULOUS Senorita	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1,'52	80m	Mar. 29	1298			Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Not Set	86m	Apr. 5	1306			Very Good
Family Secret, The	Col.	John Derek-Lee J. Cobb	Dec.,'51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov.,'51	74m	Nov. 17	1110		A-2	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan.,'51	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col.	Robert Cummings-Barbara Hale	Feb.,'52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct.,'51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar.,'52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec.,'51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan.,'52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb.,'52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar.,'52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11,'51	72m	Nov. 10	1102			Good
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28,'51	102m	July 21	937	AY	A-1	Excellent
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11,'52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15,'51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9,'51	81m	Nov. 10	1102		A-2	Good
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24,'51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10,'52	72m	Jan. 26	1215		A-1	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S)1291			
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan.,'52	86m	Feb. 16	1237	AY	B	Good
Girl In White, The	MGM	June Allyson-Arthur Kennedy	May,'52	93m	Mar. 22	1289		A-1	Very Good
Girl on the Bridge (formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec.,'51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	May,'52						
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14,'51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov.,'51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set						
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct.,'51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7,'51	75m					
Greatest Show on Earth, The (C)*	Para	All-Star Cast	July,'52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28,'52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15,'52	121m	Dec. 9,'44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 13,'52						
HALF Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1,'51						
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb.,'52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov.,'51	80m	Oct. 27	1074		A-1	Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15,'51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb.,'52	54m	Feb. 16	1238	AYC	A-1	Good
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27,'51	84m	Sept. 8	1006			Very Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb.,'52	76m	Jan. 19	1193	AYC	A-1	Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept.,'51	113m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12,'51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21,'51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1,'51	63m	Aug. 8,'42				Fair
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept.,'51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25,'51	120m	July 21	938	A	B	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23,'52	64m				A-1	
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20,'51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan.,'52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire	Rep.	Brian Donlevy-Claire Trevor	Feb.,'52	98m	Feb. 23	1246	AY	A-1	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct.,'51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15,'51	87m	Sept. 15	1014	AY	B	Fair
House of Horrors	Realart	Robert Lowery-Virginia Grey (reissue)	Jan.,'52	65m	Mar. 9,'46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb.,'52	117m					
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan.,'52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realart	Native Cast (reissue)	Jan.,'52	60m					
I'll Never Forget You (formerly Man of Two Worlds (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec.,'51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12,'52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb.,'52	69m					
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan.,'52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb.,'52	85m	Jan. 26	1214	AY	A-2	Very Good
Iron Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug.,'51	82m	July 7	922	A	A-2	Good
Island of Desire (formerly Saturday Island (C)	UA	Linda Darnell-Tab Hunter	Apr. 25,'52		Mar. 22	(S)1291		B	
It's a Big Country (215)	MGM	All Star Cast	Jan. 4,'52	89m	Nov. 24	1117	AY	A-1	Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12,'52	78m	Apr. 5	1306			Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan.,'52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23,'52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22,'51	119m					
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1,'51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16,'51	60m	Sept. 22	1034		A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct.,'51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 15	(S)1283			
Jungle Jim in the Forbidden Land	Col.	Johnny Weissmuller-Angela Greene	Mar.,'52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov.,'51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct.,'51	66m	Oct. 6	1050	AY	A-1	Good
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept.,'52		Mar. 1	(S)1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar.,'52	90m	Jan. 19	1193		A-2	Good

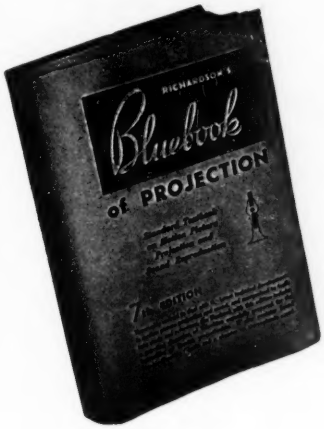
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KANGAROO (color) 20th-Fox	Peter Lawford-Maureen O'Hara	June,'52		Dec. 22	(S)1162			
Kansas Territory (formerly Vengeance Trail (5225) Mono.	Bill Elliott-Peggy Stewart	Apr. 20,'52	73m	Aug. 18	(S)982			
Kid from Amarillo, The (488) Col.	Charles Starrett-Smiley Burnette	Oct.,'51	56m	Oct. 27	1075	AY	A-1	Fair
Konga, The Wild Stallion Col.	Fred Stone-Rochelle Hudson (reissue)	Feb.,'52	65m					
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride) Col.	Louis Hayward-Patricia Medina	Sept.,'51	79m	Aug. 11	974	AY	A-2	Good
Lady from Texas, The (color) (136) Univ.	Mona Freeman-Howard Duff	Oct.,'51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask 20th-Fox	Louis Hayward-Patricia Medina	June,'52						
Lady of Burlesque Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr.1,'52	91m	May 1,'43				Good
Lady Pays Off, The (202) Univ.	Linda Darnell-Stephen McNally	Nov.,'51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104) Rep.	James Mason-June Havoc	Feb.,'52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The UA	David Niven-Joan Caulfield	Jan. 14,'52	80m	Dec. 1	1125		B	Fair
Laramie Mountains Col.	Charles Starrett-Smiley Burnette	Apr.,'52					A-1	
Las Vegas Story (217) RKO	Jane Russell-Victor Mature	Feb.,'52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142) Rep.	Rex Allen-Mary Ellen Kay	Mar.,'52	67m				A-1	
Laughter in Paradise (Brit.) Stratford	Alistair Sim-Fay Compton	Nov. 11,'51	98m	Dec. 1	1125			Very Good
Lavender Hill Mob, The (Brit.) (280) Univ.	Alec Guinness-Stanley Holloway	Oct.,'51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155) Mono.	Whip Wilson	Nov. 7,'51	58m				A-1	
Leadville Gunslinger Rep.	Allan Rocky Lane	Mar.,'52	54m	Mar. 29	1298		A-2	Good
Leave It to the Marines (5005) Lippert	Sid Melton-Mara Lynn	Sept. 28,'51	66m				A-1	
Les Miserables (Ital.) Lux	Gino Cervi-Valentina Cortesa	Mar. 24,'52	122m	Mar. 22	1291			Good
Let's Go Navy (5113) Mono.	Bowery Boys	July 29,'51	68m	Aug. 4	966	AY	A-1	Very Good
Let's Make It Legal (133) 20th-Fox	Claudette Colbert-Macdonald Carey	Nov.,'51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212) MGM	Stewart Granger-Pier Angeli	Dec. 7,'51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C) WB	Steve Cochran-Black Knight	Apr. 19,'52	83m	Mar. 22	1290			Good
Little Egypt (color) (131) Univ.	Mark Stevens-Rhonda Fleming	Sept.,'51	82m	Aug. 4	965	A	B	Good
Loan Shark (5111) Lippert	George Raft-Dorothy Hart	Apr. 11,'52						
Lone Star, The (222)* MGM	Clark Gable-Ava Gardner	Feb.,'52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223) Mono.	Bill Elliott	Nov. 25,'51	70m	Oct. 20	1066		A-1	Very Good
Love Is Better Than Ever (225) MGM	Elizabeth Taylor-Larry Parks	Mar.,'52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131) 20th-Fox	William Lundigan-June Haver	Oct.,'51	84m	Oct. 20	1066	AY	A-2	Good
Lovely to Look At (color) MGM	Kathryn Grayson-Howard Keel	Not Set						
Lydia Bailey (color) 20th-Fox	Dale Robertson-Anne Francis	July,'52		Mar. 1	(S)1255		A-2	
MA AND PA Kettle at the Fair (216) Univ.	Marjorie Main-Percy Kilbride	Apr.,'52	87m	Mar. 22	1290		A-1	Very Good
Macao RKO	Robert Mitchum-Jane Russell	Apr.,'52	80m	Mar. 29	1297		B	Good
Magic Carpet, The (410) (color) Col.	Lucille Ball-John Agar	Oct.,'51	84m	Sept. 29	1042	AY	A-1	Good
Magic Face, The (402) Col.	Luther Adler-Patricia Knight	Aug. 8,'51	89m	Aug. 11	974	AY	B	Fair
Man Bait (5103) Lippert	George Brent-Marguerite Chapman	Jan. 25,'52	78m				A-2	
Man from the Black Hills (5242) Mono.	Johnny Mack Brown-James Ellison	Mar. 2,'52	51m					
Man in the Saddle (color) Col.	Randolph Scott-Joan Leslie	Dec.,'51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suit, The (Brit.) Univ.	Alec Guinness-Joan Greenwood	Apr.,'52	85m	Apr. 5	1306	AY		Very Good
Man on the Run (Brit.) Stratford	Derek Farr-Joan Hopkins	Feb. 26,'52	82m					
Man With a Cloak, The (207) MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19,'51	81m	Oct. 6	1050	AY	B	Fair
Mark of the Renegade (color) (129) Univ.	Ricardo Montalban-Cyd Charisse	Aug.,'51	81m	July 28	945	AY	A-2	Good
Marrying Kind, The Col.	Judy Holliday-Aldo Ray	Apr.,'52	93m	Mar. 15	1281		A-2	Excellent
Mara Maru (120) WB	Errol Flynn-Ruth Roman	May 3,'52	98m	Apr. 5	1305			Very Good
Medium, The Lopert	Marie Powers-A. M. Alberghetti	Not Set	85m	Sept.15	1013		A-2	Excellent
Meet Danny Wilson (205) Univ.	Frank Sinatra-Shelley Winters	Feb.,'52	88m	Jan. 19	1193	AY	A-2	Good
Meet Me After the Show (C) (125)*20th-Fox	Betty Grable-Macdonald Carey	Aug.,'51	86m	Aug. 4	965	AYC	B	Very Good
Millionaire for Christy, A (127) 20th-Fox	Fred MacMurray-Eleanor Parker	Sept.,'51	91m	Aug. 4	965	AY	B	Very Good
Mr. Peek-A-Boo (Fr.) UA	Joan Greenwood-Bourvil	Oct. 21,'51	74m	Sept. 22	1033	AY	A-2	Very Good
Mister Drake's Duck (Br.) UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21,'51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Belvedere Rings the Bell (124) *20th-Fox	Clifton Webb-Joanne Dru	Aug.,'51	87m	July 28	945	AY	A-2	Excellent
Mr. Imperium (color) (203) MGM	Lana Turner-Ezio Pinza	Sept.,'51	87m	May 12	845	AY	A-2	Fair
Mob, The (407) Col.	Broderick Crawford-Betty Buehler	Oct.,'51	87m	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The (201) 20th-Fox	Jeanne Crain-Thelma Ritter	Jan.,'52	103m	Nov. 24	1117	AY	B	Excellent
Molly (formerly The Goldbergs) (5011) Para.	Gertrude Berg-Phillip Loeb	Apr.,'51	83m	Dec. 2	597	AYC	A-1	Very Good
Mummy, The Realart	Boris Karloff-David Manners (reissue)	Dec.,'51	74m	Dec. 3,'32	27			
Mummy's Curse, The Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec.,'51	60m					
Murder in the Cathedral (Brit.) Classic	Fr. John Groser-Alexander Gauge	Mar. 25,'52	140m	Apr. 5	1307			Good
Mutiny (color) UA	Patric Knowles-Angela Lansbury	Mar. 14,'52	77m	Mar. 1	1254		A-1	Fair
My Favorite Spy (5110)* Para.	Bob Hope-Hedy Lamarr	Dec.,'51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts Col.	John Beal-Gilbert Roland	Mar.,'52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116) Para.	Helen Hayes-Van Heflin	Apr.,'52	122m	Mar. 22	1289		A-1	Excellent
NARROW Margin RKO	Charles McGraw-Marie Windsor	Not Set						
Navajo Lippert	Navajo Indian Cast	Feb. 12,'52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for An Answer (Brit.) Souvaine	Denis O'Dea-Vittorio Manunta	Not Set	82m	Mar. 15	1282			Good
Never Trust a Gambler (326) Col.	Dane Clark-Cathy O'Donnell	Aug.,'51	79m	Oct. 6	1050	A	A-2	Good
New Mexico UA	Lew Ayres-Marilyn Maxwell	Aug. 24,'51	76m	May 12	845	AYC	A-2	Good
Night Raiders (5251) Mono.	Whip Wilson	Feb. 3,'52					A-1	
Night Stage to Galveston (475) Col.	Gene Autry	Mar.,'52	61m	Mar. 22	1291	AY	A-1	Good
No Highway in the Sky (formerly No Highway) (121) 20th-Fox	James Stewart-Marlene Dietrich	Oct.,'51	98m	July 21	937	AY	A-2	Very Good
Northwest Territory (5124) Mono.	Kirby Grant-Gloria Saunders	Dec. 9,'51	61m				A-1	
OBSESSED (formerly Evil One) (Br.) UA	David Farrar-Geraldine Fitzgerald	Sept. 7,'51	77m	Sept. 1	998		B	Fair
Okinawa Col.	Pat O'Brien-Richard Denning	Mar.,'52	67m	Mar. 1	1254	AY	A-1	Fair
Old West, The (473) Col.	Gene Autry	Jan.,'52	61m	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215) RKO	Robert Ryan-Ida Lupino	Jan.,'52	82m	Dec. 1	1125	A	A-2	Very Good
On the Loose (202) RKO	Joan Evans-Melvyn Douglas	Sept. 8,'51	74m	July 28	945	AY	A-2	Good
One Big Affair UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22,'52	80m				B	
Outcasts of Poker Flat 20th-Fox	Dale Robertson-Anne Baxter	May,'52						
Outlaw Women (color) (5105) Lippert	Marie Windsor-Richard Rober	Apr. 25,'52						

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Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec.,'51	60m	Dec. 8	1134	AY	A-1	Good
PACE That Thrills, The	RKO	Bill Williams-Carla Balenda	Mar.,'52	63m	Mar. 15	1282		A-2	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10,'51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15,'51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18,'52	123m	Oct. 13	1057	A	B	Good
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10,'51	81m	Sept. 8	1007	AY	A-2	Fair
Paula	Col.	Loretta Young-Kent Smith	Not Set		Mar. 29	(S)1299			
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec.,'51	55m	Dec. 1	1126		A-1	Fair
Peking Express (5024)	Para.	Joseph Cotten-Corinne Calvet	Aug.,'51	90m	June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept.,'51	102m	Aug. 25	989	AY	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept.,'51	110m	Aug. 18	981	A	B	Excellent
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb.,'52	96m	Jan. 12	1185	AY	B	Very Good
Pickup (357)	Col.	Beverly Michaels-Hugo Haas	Aug.,'51	78m	July 21	938	A	B	Very Good
Place in the Sun, A (5102)*	Para.	M. Clift-E. Taylor-S. Winters	Sept.,'51	122m	July 21	937	AY	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov.,'51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr.,'52	93m	Mar. 1	1253		A-1	Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10,'51	67m					
Purple Heart Diary	Col.	Frances Langford-Lyle Talbot	Dec.,'51	73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov.,'51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov.,'51	93m	Oct. 13	1057	AY	A-2	Very Good
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar.,'52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Dec. 26,'51	86m	Jan. 12	1185	A	B	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28,'51	69m	Aug. 18	981	AY	A-1	Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May,'52	84m	Nov. 17	1109	A	A-2	Good
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	Oct. 1,'51	133m	Oct. 23,'48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb.,'52	98m	Jan. 26	1213	AY	A-1	Very Good
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept.,'51	86m	Sept. 15	1014		A-2	Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23,'52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar.,'52	88m	Feb. 16	1237	AY	A-1	Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct.,'51	79m	Sept. 29	1041	A	A-2	Very Good
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept.,'51	94m	Aug. 4	965	AYC	A-2	Very Good
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3,'51	95m	July 7	922	AY	A-2	Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15,'52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Not Set	60m	Feb. 9	1230		A-1	Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9,'52	71m	Mar. 8	1262		A-1	Good
Room For One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26,'52	97m	Jan. 12	1185	AYC	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr.,'52	72m	Mar. 8	1262		A-2	Good
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15,'52	47m	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb.,'52	103m	Dec. 1	1125	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17'52	80m	Mar. 8	(S)1262			
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	Sept.,'51	111m	Aug. 25	989	AY	A-2	Excellent
Scandal Sheet (formerly The Dark Page)	Col.	Broderick Crawford-Donna Reed	Mar.,'52	82m	Jan. 12	1186	A	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June,'52						
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6,'51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug.,'51	83m	June 30	913	A	B	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb.,'52	83m	Dec. 15	1153	AY	A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15,'52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set						
She-Wolf of London	Realart	June Lockhart-D. Porter (reissue)	Dec.,'51	61m					
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13,'51	108m	June 9	877	AY	A-2	Excellent
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec.,'51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (226)	MGM	Gene Kelly-Debbie Reynolds	Apr.,'52	103m	Mar. 15	1281		B	Excellent
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May,'52		Mar. 29	(S)1298			
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19,'51	60m				A-1	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept. 19,'51	78m	Oct. 20	1066	AY	A-1	Good
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan.,'52	55m	Feb. 2	1222	AYC	A-1	Good
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1,'51	86m	Jan. 31,'48				Very Good
Sniper, The	Col.	Adolphe Menjou-Arthur Franz	Not Set	87m	Mar. 22	1290			Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature (reissue)	Feb.,'52	83m	Dec. 25,'37				
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar.,'52	89m	Feb. 2	1221	A	A-2	Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrance	Nov.,'51	77m	Oct. 27	1074	AY	A-2	Good
Son of Paleface (color)	Para.	Bob Hope-Jane Russell	Aug.,'52						
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15,'51	67m	Nov. 3	1095	AY	A-1	Good
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1,'52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30,'51	56m				A-1	Good
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30,'51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1,'51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6,'52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar.,'52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 2,'52						
Stooge, The	Para.	Dean Martin-Jerry Lewis	Nov.,'52		Mar. 29	(S)1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15,'51	60m	Feb. 2	(S)1223			
Storm Over Tibet	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Joan Rice	Not Set	84m	Mar. 22	1289			Very Good
Strait Jacket	Realart	Ritz Brothers (reissue)	Feb.,'52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec.,'51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5,'52	100m	Nov. 2,'46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28,'52	85m					
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15,'51	54m	Nov. 24	1118		A-2	Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22,'52	122m	June 16	885	A	B	Excellent

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Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug.,'51	85m	Aug. 11	974	AY	A-2	Good
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb.. 15,'52	73m				A-1	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov.,'51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Toni Arden	Sept.,'51	71m	Sept. 1	998		A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23,'51	58m				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7,'52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21,'51	59m					
Talk About a Stranger	MGM	George Murphy-Nancy Davis	Apr.,'52	65m	Mar. 1	1254		A-2	Fair
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug.,'51	78m	Aug. 4	966	AYC	A-1	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17,'51	90m	Nov. 3	1094	AY	A-1	Good
Target	RKO	Tim Holt-Linda Douglas	Apr.,'52	60m	Apr. 5	1306			Good
Tarzan's Savage Fury	RKO	Lex Barker-Dorothy Hart	Mar.,'52	80m	Mar. 22	1290			Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15,'52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan.,'52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)*	Col.	Burt Lancaster-Jody Lawrance	Dec.,'51	97m	Oct. 27	1073	AY	B	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27,'51	105m	Mar. 10	750	AYC	A-2	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5,'51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13,'52					A-1	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2,'51	54m					
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug.,'51	98m	June 16	886	AY	A-2	Very Good
Thief of Damascus (color)	Col.	Paul Henreid-Jeff Donnell	Apr.,'52		Mar. 8	(S)1263		B	
This Is Dynamite	Para.	William Holden-Alexis Smith	Nov.,'52						
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9,'52	97m	Jan. 26	1214	A	B	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept.,'51	84m	Aug. 11	973	AY	A-2	Good
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15,'51	82m					
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2,'51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22,'51	90m	Aug. 11	973	A	A-2	Very Good
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23,'51	91m	Oct. 27	1073	AY	A-1	Good
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar.,'52	81m	Feb. 16	1237	AYC	A-1	Good
Two Dollar Bettor	Realart	John Litel-Marie Windsor	Sept.,'51	63m	Oct. 6	1050		A-2	Good
Two Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31,'51	70m	June 23	906		A-2	Fair
Two Tickets to Broadway (color) *(264)	RKO	Tony Martin-Janet Leigh	Nov.,'51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16,'51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26,'51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15,'51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Mar. 28,'52	83m	Mar. 22	1290		A-2	Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov.,'51	63m	Nov. 10	1102	AY	A-1	Good
Viva Zapata! (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar.,'52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24,'52	68m	Mar. 1	1254			Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	June 29,'52						
Wait Till the Sun Shines, Nellie (color)	20th-Fox	Jean Peters-Hugh Marlowe	July,'52						
Walk East on Beacon	Col.	George Murphy-Virginia Gilmore	Apr.,'52						
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9,'51	59m				A-1	
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug.,'51	95m	June 2	869	AY	A-2	Very Good
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec.,'51	83m	Dec. 1	1126	AY	A-1	Very Good
Well, The	UA	Henry Morgan-Barry Kelly	Sept. 10,'51	85m	Sept. 8	1005	AY	A-2	Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11,'52	116m	Nov. 24	1118	AY	A-2	Good
When in Rome	MGM	Van Johnson-Paul Douglas	Apr.,'52	78m	Mar. 1	1253		A-1	Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov.,'51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct.,'51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3,'52		Dec. 29	(S)1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar.,'52	77m	Mar. 15	1282		A-2	Good
Whistle at Eaton Falls, The (322)	Col.	Lloyd Bridges-Dorothy Gish	Aug.,'51	96m	Aug. 4	966	AY	A-1	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7,'51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5,'51	98m	Dec. 8	1133	AY	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb.,'52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar.,'52	97m	Jan. 19	1193		A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	Apr. 27,'52						
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Mar. 14,'52	72m					
With a Song in My Heart (C) (210)	20th-Fox	Susan Hayward-David Wayne	Apr.,'52	117m	Feb. 23	1245		B	Excellent
Without Warning (Brit.)	UA	Adam Williams-Meg Randall	Not Set	75m	Apr. 5	1307			Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15,'52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec.,'51	83m	Jan. 5	1178		A-1	Average
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28,'51	98m	Sept. 8	1006		A-2	Very Good
YANK in Indo-China, A	Col.	John Archer	Not Set						
Yellowfin (formerly Bluefin) (5108) .	Mono								
(5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14,'51	74m	Aug. 18	(S)982		A-2	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17,'52	82m				A-2	
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept.,'51	78m	Aug. 25	989	AYC	A-1	Good
Young Man With Ideas	MGM	Glenn Ford-Ruth Roman	May,'52	84m	Mar. 1	1254		A-2	Fair
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7,'51	80m	Nov. 10	1103		A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 1269, ISSUE OF MARCH 8, 1952
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THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA



BLOCK BOOKING! MY SIX CONVICTS opens at Astor, N.Y., next door to Victoria's THE MARRYING KIND. Columbia's 'Showmanship Block' becomes New York's boxoffice magnet with Stanley Kramer Company's big-house big one and Judy Holliday's growing grosser!



PENTAGON BIG GUNS salute SOUND OFF. Promise nationwide promotion for SuperCinecolor Army musical riot. Mickey Rooney p. a. tour planned for bigger boxoffice beachheads.

PRAISED HIGH BY FBI! J. Edgar Hoover leads nationwide rounds of cheers hailing WALK EAST ON BEACON — most realistic spy-thriller of all time. Louis de Rochemont's production, based on Hoover's "The Crime of the Century", set for spring release.





SHOT ON THE SPOT! Director William Dieterle flies to Holy Land to scout original Biblical backgrounds for Rita Hayworth's forthcoming Technicolor SALOME—The Dance Of The Seven Veils.



LOVE POPS OUT all over in THE HAPPY TIME, Stanley Kramer Company production of famous Broadway comedy. Louis Jourdan's stalking of Linda Christian, above, is only one of film's countless lovescapades. Charles Boyer heads stellar lovers cast.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

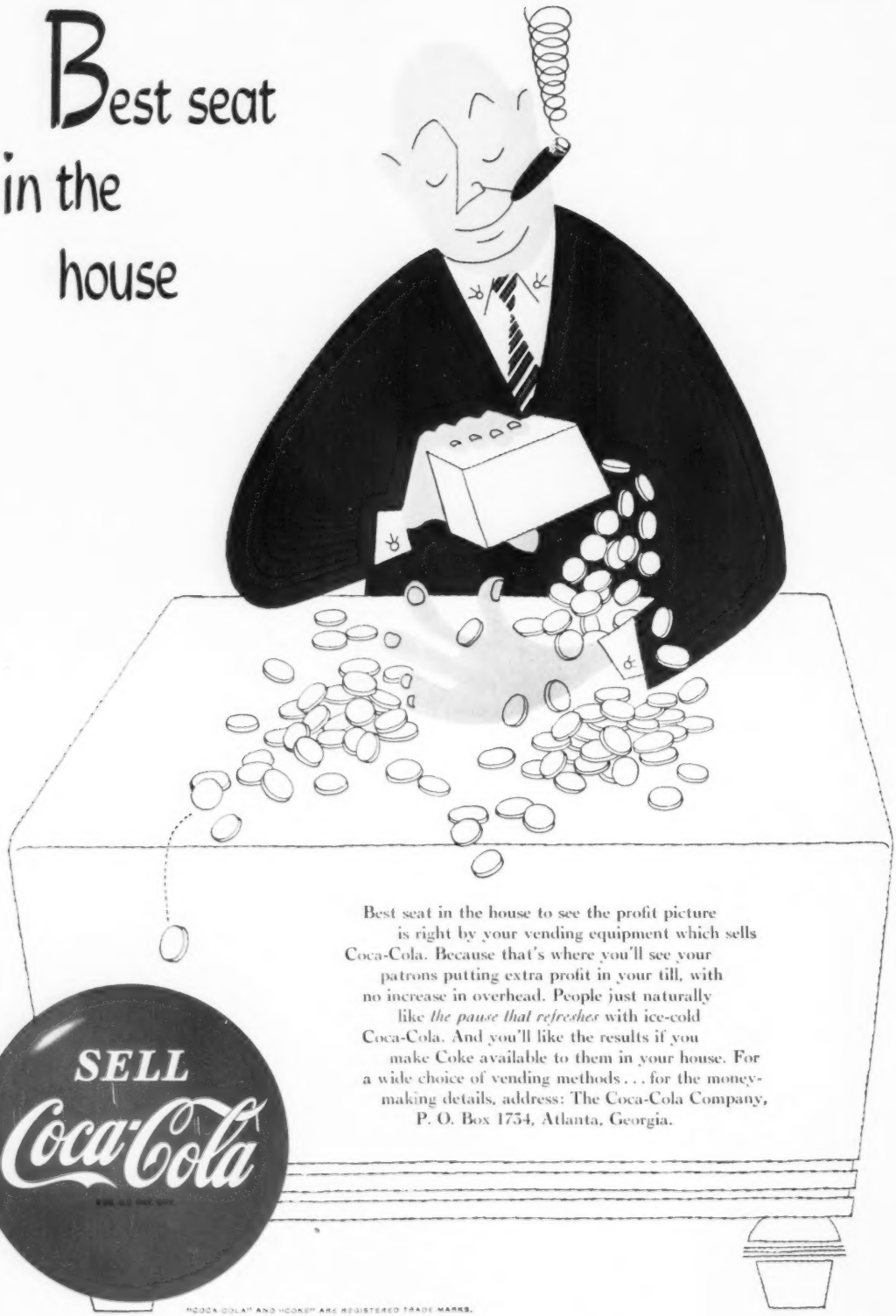
It's easy—and inexpensive—
to make auditoriums
better for movies

—see Mr. Schlanger
Takes a Trip
PAGE 10

in *THEATRE* SALES:
A Drive-In Service Plan Revised

APRIL ISSUE: Section 2 of Motion Picture Herald of April 5, 1952

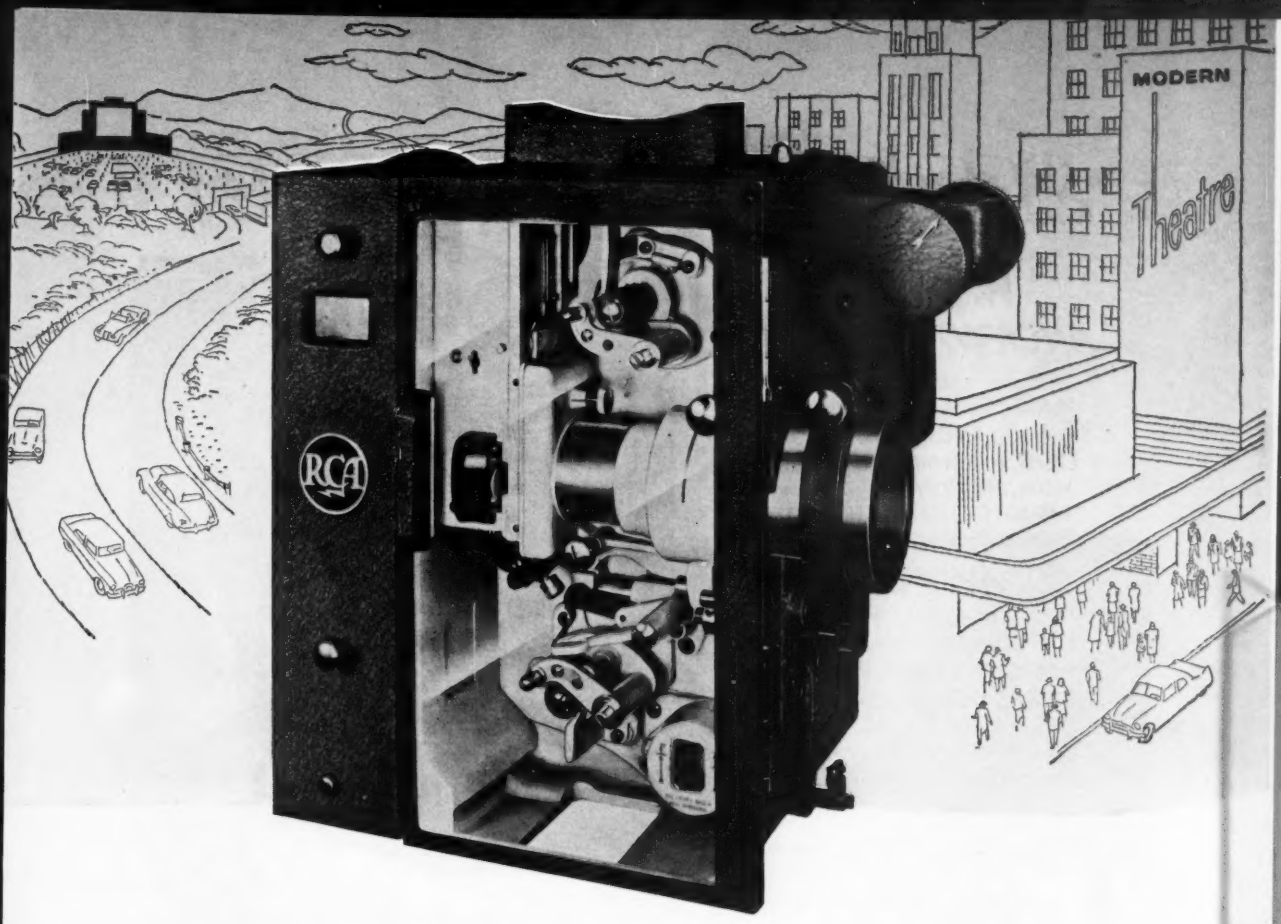
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RCA

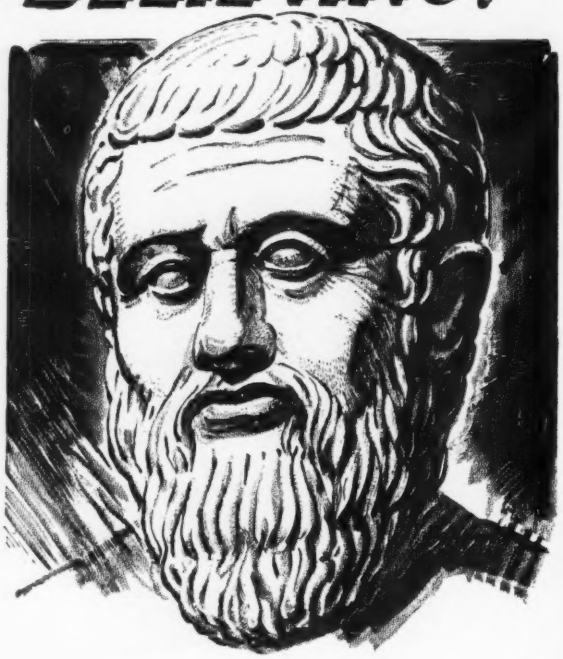
THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

SEEING IS BELIEVING!

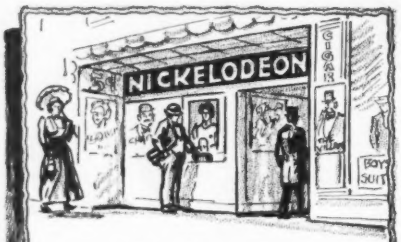
WHAT THE ANCIENTS THOUGHT...



PLATO (347 B.C.) BELIEVED THAT THE EYE **PROJECTED ITS OWN LIGHT,** WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT

TODAY WE KNOW...

THAT, IN SEEING, THE EYE IS STIMULATED BY INNUMERABLE POINTS OF LIGHT **REFLECTED BY THE OBJECT**...THAT THE BRAIN INTERPRETS THESE POINTS AS A TOTAL IMAGE OF THE OBJECT.

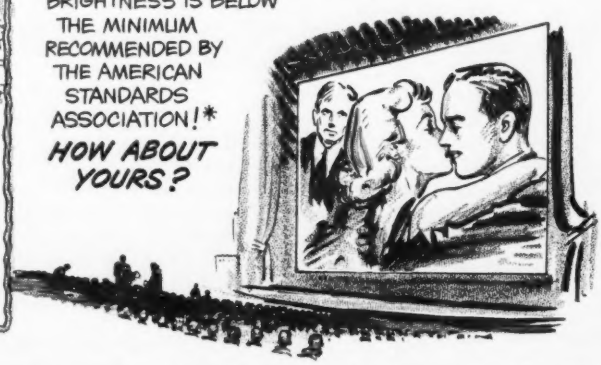


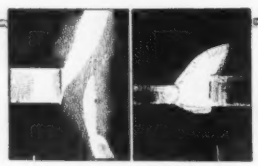
HERE'S PROGRESS!

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LATEST SURVEYS INDICATE THAT IN **ONE OUT OF EVERY FOUR** U.S. THEATERS, SCREEN BRIGHTNESS IS BELOW THE MINIMUM RECOMMENDED BY THE AMERICAN STANDARDS ASSOCIATION!*

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*Report on Screen Brightness Committee Theatre Survey, Journal SMPTE, September, 1951.

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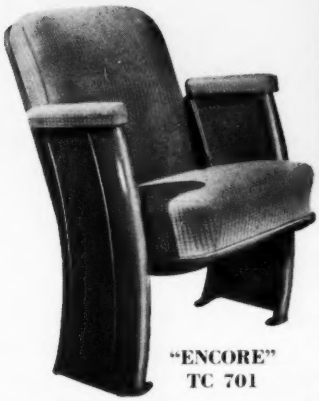
HEYWOOD-WAKEFIELD EST. 1826 Chairs



"MEDALIST"
TC 704







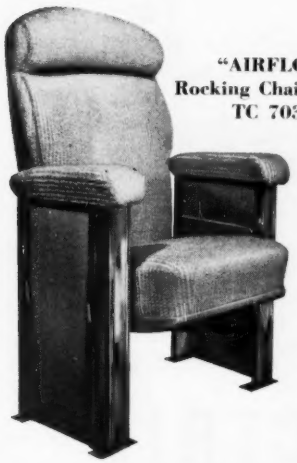
"ENCORE"
TC 701

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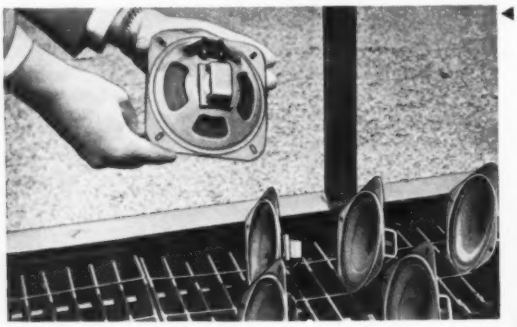


▲ **Unretouched photo** shows only slight tarnish on speakers. Special General Electric plating gives excellent protection to steel frames, none of which were corroded after vigorous tests.

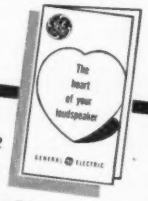
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◀ **Racked on exposure tray,** speakers were checked at intervals for 2 years, then taken apart and examined for wear. Outdoor-type cones were warped only slightly, G-E aluminum voice coils were like new.



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GENERAL ELECTRIC

Better Theatres

for April 1952

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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Good Host Policy And Other Things

REACTING to our piece in the March issue about evidence of bad staff manners and negligent housekeeping, an exhiibtor has told us of a visit he made recently to a theatre in another town. The theatre is operated by a prominent circuit in a medium-sized city.

"It must have been quite an impressive theatre once, but it sure looked beat up," he comments. "But what struck me most was the coldness of it all. The cashier and doorman went through their motions as if they didn't care whether you came or not. Then inside no usher came up to show me a seat at all. In a house like that it used to be that an usher would come and take you down the aisle with his flashlight. There were plenty of seats empty so I didn't need any usher, but it was the idea that was missing. This way you just went in to shift for yourself."

The "coldness of it all." That says it. It didn't used to apply to showbusiness.

•

WE understand that installations of the RCA "Synchro-Screen" are increasing steadily, and that the public is favorably noticing the difference made by the absence of masking. Time will tell whether the border is to go or remain as an adjunct of motion picture projection. Meanwhile each new installation provides a mechanism for another straw vote.

It is of interest to note, in view of the trend toward larger pictures, that the prefabricated application of the Schlanger-Hoffberg maskless screen offered by RCA is limited to a width of 25 feet.

There is no inherent restriction upon the size of a screen with a luminous surround. The "Synchro-Screen" limitation is due to prefabrication of the structure, and the economic benefits of prefabrication always introduce some arbitrary conditions.

An effect of border elimination, however, is to make a picture appear bigger than it actually is, so even to large auditoriums, the 25-foot maximum is quite applicable.

•

A drive-in operator, looking back on the product which has been available to regular theatres throughout the winter, smacked his lips in our presence the other day in contemplation of a juicy season ahead.

"What a backlog I've got!" he cheered.

The fellow is gap-happy. It's a mood in which hot dogs can be better than ever, too.

—G. S.



For Better Theatregoing Close to Home



John Hillman and his new Granada, with postoffice adjoining in the same building; and (in top view) Mr. Hillman with Mrs. Hillman at the refreshment stand in the lobby.

IN a village of 1200—the new 650-seat Granada, Morgan Hill, Calif.

MORGAN HILL in northern California is a town of around 1200; small as it is, Mr. and Mrs. John Hillman have operated a theatre, leasing the building, and last fall began construction of a bigger and better theatre, and their own. The new Granada seats 650—about half the population of the town, but warranted, by the surrounding rural area.

The Hillmans weren't overlooking that draw in more ways than one. The building also houses the postoffice, to which even the out-of-towners come occasionally.

The Granada is interestingly built with walls of concrete blocks and a roof of laminated wood truss construction, with wood plank sheathing, both of which are left exposed in the auditorium, where Gale Santocono, San Francisco interior decorator, has incorporated it into a rustic effect with murals of the California countryside.

The upper arch, however, is concealed by a hung ceiling above which runs a ventilating duct and wiring. It also mounts four lines of neon, with one mercury gold on a dimmer and used for running light.

Seating consists in Kroehler push-back chairs in three banks with 34-inch row spacing and stagger in the middle bank.

The walls of the foyer area have been finished in interior stucco with the color mixed in. Doors are of rugged slash-grain birch. A refreshment stand extending across the rear wall of the foyer, opposite the entrance doors, is 18 feet long and has a counter of slashed-grain birch. Sufficient depth has been allowed for two attendants to operate commodiously. A candy case display is built into the counter, and there is also a glass case for pre-popped corn. Counter area has been provided to a maximum by keeping all service units except the popcorn dispenser at the same level. Counter height has been adjusted to allow an ice cream cabinet to be placed under the counter top out of view; a neon sign announces that ice cream is for sale.

Because of heavy rains in the Morgan Hill region, the foyer floor is covered with rubber tile. For noise control, the ceiling is finished with acoustic plaster, which has integral color in a deep maroon. To overcome the lowering effect of the dark color on room height, an offset cornice extends

Another view of the lobby, which has rubber tile floor and acoustic plaster ceiling.





Laminated trusses, exposed, support the plank roof of the Granada inside concrete block walls.

around the room, recessing the dark central area.

The front of the Granada is faced in red brick, which is carried also into the vestibule, where evergreen plants are placed to lend interest to walls otherwise uninterrupted except by display frames. Instead of a marquee, roof line of the entrance area swings out in a curve beyond the vestibule. Above this V-shaped attraction advertising panels and a name sign are mounted on a steel structure mounted on the roof.



Roof over entrance area of the Granada swings out to form a protective canopy.

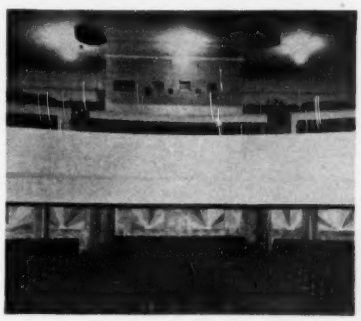
In the modernization of the Heileg, Eugene, Ore., built in 1903.

PENETRATION of the new standards of motion picture exhibition into the consciousness of both public and theatre management is illustrated by the recent modernization of the venerable Heileg theatre in Eugene, Ore. In Eugene, today a town grown to around 25,000, the Heileg was opened in 1903. For many years now a motion picture theatre, today a unit of the 40-theatre circuit of the Western Amusement Company of Los Angeles, it was originally a home of dramatic touring companies.

Recently, owners of business properties along its street have been conducting a modernization program, and responding to that, the owners of the Heileg have extensively remodeled the house. Improvements include new seating, with 750 Kroehler push-back chairs arranged in a new plan, with wider aisles, more space between rows, a stagger scheme to bring obstruction of vision to a minimum. Additionally, a loge section was installed, with 150 Kroehler special high-back chairs, in the lower balcony. There is also air-conditioning.

Redecoration consisted importantly in removing bold embellishment and repainting the walls more simply. New carpeting has been laid and much equipment replaced.

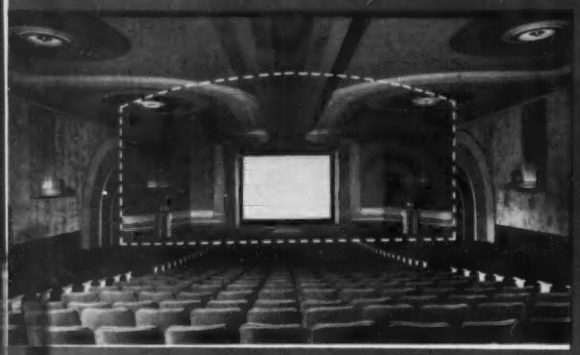




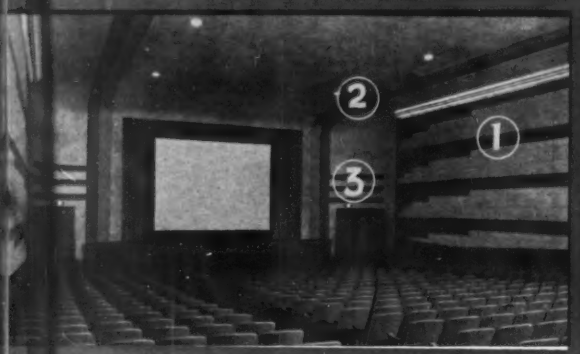


Auditorium of the Heileg toward rear and stage, shown above after remodeling, at left as before. Paint has provided a simpler decor, and downlights replace former chandeliers.

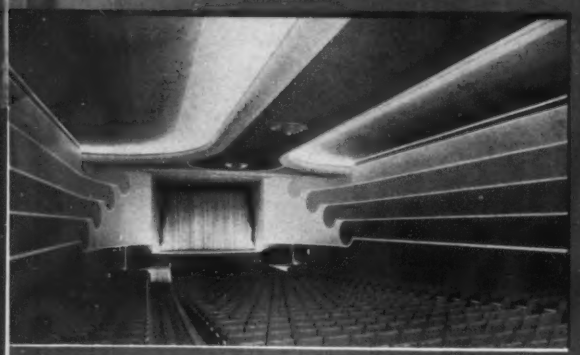
Mr. Schlanger takes a trip



Wall elements such as those inside dash lines superimposed on the photo at left should be painted in one solid light grey color, avoiding accentuation in contrasting colors. Areas immediately beyond should also be reduced to one color, but this could have a faint greenish or reddish cast for color interest. Elsewhere some contrasting tones are permissible.



The lines marked 1 and 2 in this example should be painted to match the background. These long horizontal lines destroy "picture intimacy." The lines marked 3 should also be painted to match the background because they do not allow for full, easy concentration on the projected picture.



An auditorium scheme like this can be made a superior theatre for projecting pictures by merely repainting generally in a warm gray tone, with wainscot the same color as upper portion, preferably using a washable material on the wainscot.



An auditorium comparable in design to the example at left could be made yet more favorable than it is for motion picture exhibition by eliminating the contrasting outlines of the areas marked 1, and by painting a solid light grey over the entire ornamental panel marked 2.

and Sees Most Auditoriums Easily Improved for Projection

. . . an article offering suggestions based on recent observations among many theatres.

By BEN SCHLANGER
Theatre Architect and Consultant



RECENTLY during an extensive trip I visited some fifty theatres, and while I did not do so for the specific purpose of making a report of my observations, reflection upon them since has highlighted some conditions upon which I may be able to offer comment that could prove helpful rather generally.

We all realize, of course, that a large portion of our existing exhibition establishment represents practices in design that are now pretty generally rejected, and that did not offer good conditions for motion picture presentation at any time, however much they may have been warranted for other reasons believed valid when those theatres were built. I observed during my trip many relics of past evaluations which could be revised for the better on comparatively limited budgets.

An outstanding observation is that of a feeling of gloominess in auditoriums. This feeling is accentuated by contrast with the brightness and decorative quality of the average approach to the auditorium.

"LIGHT CONDITIONING"

I therefore recommend serious consideration of *light conditioning* of the auditorium. This includes considerations of painting, types of light sources, and reduction of glare. Painting can be a low cost item if the painting of high ceilings is avoided *except* in the area immediately adjacent to the screen.

Painting auditorium walls with light

colors having a flat, diffusive finish is the first important step towards eliminating dinginess of appearance. Light colored walls pick up a sufficient amount of reflected screen light to add the cheerfulness that now seems so often missing. Present day screen illumination eliminates dark walls as a projection factor. And most ceiling areas do not come within the range of view during the projection, so repainting such areas may be deferred.

If it were not for the fact that pure white would look cold during intermission periods, it would be desirable for auditorium walls; therefore, a warm gray tone in a fairly light shade, *and as diffusive as possible in finish,* is recommended.

What is a *warm* gray of *suitably light* shade? Those adjectives often mean different qualities to different people. It may not be always clear, either, what paint would be likely to produce a finish that would have the most diffusive reaction to light. To assist in the matter, I shall be entirely willing to mail a specimen of the sort of gray I mean; a postcard to BETTER THEATRES will bring one.

Also, if they are desired, I shall be glad to include specimens of colors that would be suitably neutral during projection for parts of the walls toward the rear—say, from a point 20 feet or so from the screen. Gray is best everywhere for the creation of a neutral environment for the picture; however, there are certain tones of some colors—particularly in the red and green families—which, while supplying a bit of colorfulness during intermission, "wash out" to a grayish tone under the impact of reflected screen light.

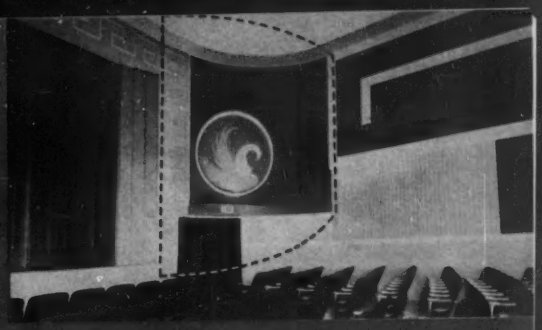
PAINTING OUT DISTRACTIONS

A light shade need not be used on walls below 4 feet from the floor, nor for areas—such as the rear wall and small portions of the side walls immediately adjoining the rear wall—that cannot come into the range of vision during normal attention upon the picture. These non-critical areas can be treated as the architectural or decorative style of the auditorium may suggest.

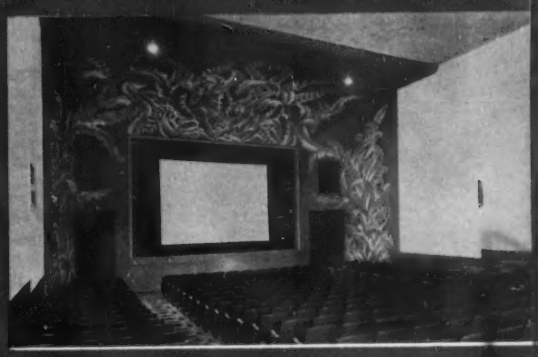
When the auditorium surfaces consist of acoustical tiles or acoustical plaster, it is important to use a type of paint which will not clog the pores of the surface or create a dense crust. If an oil base paint is used, it is advisable to thin it liberally with turpentine, and in applying the paint to keep the brush as "dry" as possible. Some types of water color paint are thin enough not to impair acoustical properties. Another technique is to use a sponge, with as little paint on it as possible, and effecting a mottled pattern.

Elements of the auditorium which interfere with the ability to *concentrate* on the

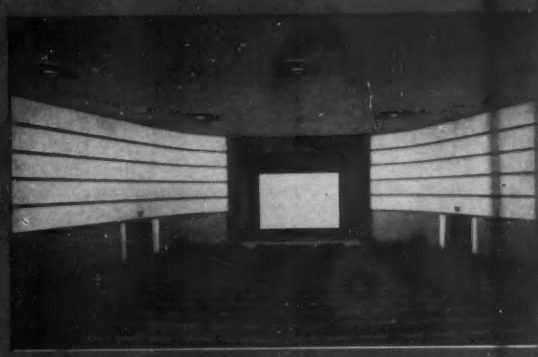
(*Continued on page* 38)



Area within the outline superimposed on this view should be entirely of one solid gray color, while the remaining side wall decorations should have the contrasting colors considerably minimized.



Here is an excellent example of ornamentation and dark coloring in exactly the area it should not be in, whereas neutral surfaces of the best kind are located where they serve no functional purpose.



Schemes exemplified in the photo at right can become most suitable auditoriums for viewing films if the horizontal contrasting wainscot and upper stripes are kept in solid neutral tone.



The wall and ceiling within distance marked 1 should be painted in one solid neutral color, completely concealing all painted decorations. The remaining areas can have slightly decorative contrasts, somewhat subdued compared to the conditions here pictured.



The disadvantage of the repeated motif on side walls, as exemplified at right, can be avoided by repainting in one solid color. The contrasting blocks in the ceiling should be blended with the background, and the areas near the picture completely neutralized.

On the House

★ editorial reports and comment on events, trends, people and opinion

On the Way to an All-Industry Fair

"COMBINING a huge theatre owner convention with a mammoth trade show makes motion picture history."

That's the old showman in Roy Boomer coming out in his Tesma *Tattler*. Mr. Boomer has been in the theatre equipment field so long that one is apt to forget he is an erstwhile vaudeville trouper. Since 1946 executive secretary of the Theatre Equipment and Supply Manufacturers Association, he now has something over which to "colossalize" in the conventions of the Allied States national exhibitor organization, and the equipment manufacturers, and dealers' associations concurrently with the Tesma Trade Show next November.

This "logical step in the progress of the motion picture business," as Jack Kisrch, Allied convention chairman, calls it, comes at a time when the industry has been displaying more difficulty than facility in the matter of organizational activities. Let us note that in the face of Government controls and considerable treadwater policy within the business, the equipment sectors stays in there pitching.



Supporting evidence of that attitude comes from other areas of the equipment sector. For example, the ambitious new sales and repair establishment of the Modern Theatre Equipment Company in Dallas, Tex., which is pictured in adjoining photos. Henry B. Sorenson, who operates it, has been a theatre supply dealer in Dallas for 39 years. He has probably seen the movie business reputedly on its last legs some three or four times in his career. So when it happens yet again he builds himself a new, better, bigger-than-ever store. (He can sell you theatre television equipment, too!)

To put the national conventions of ex-





New Quarters at 214 S. St. Paul Street, Dallas, Tex., of the Modern Theatre Equipment Company, headed by Henry S. Sorenson (shown in top photo with Mrs. Sorenson at inaugural festivities), for whom its recent gala opening marked the 39th year in the theatre equipment and supply business. The opening day party (lefthand view) began at 9 a.m., and when it ended, some 16 hours later, more than 600 guests from Dallas and points near and far had come, seen and imbibed. Housed in a new building 40 feet wide and 90 feet deep, the new store includes a commodious, fully equipped shop for the repair of theatre equipment (righthand view). Equipment lines offered include Strong lamps and rectifiers, Altec-Lansing horn systems, Bausch & Lomb and Kollmorgen lenses, Motiograph projectors, sound, lamps and motor-generators, also Trad-Motiograph theatre television system, Neumade booth accessories, General Register admission control equipment, Coinometer coin changers, Irwin auditorium seating, Imperial motor-generators, GoldE stereopticons, sand urns, etc., and Wagner attraction advertising equipment—plus National carbons and, of course, janitorial supplies.

hibitors, manufacturers and dealers together into one annual industry-wide event with the manufacturers conducting an exposition of their products and services on a comprehensive scale, has been an objective of many persons for a long time.

Last October, J. Robert Hoff, then newly elected president of Tesma, again put it up to TOA and Allied. Allied's acceptance of the idea will doubtless enable Tesma to produce exhibits even more representative than in 1950.

Possibilities reach even further, in the view of Mr. Kirsch, who said in a statement in the Tesma *Tattler*:

"It is expected that many others, including motion picture producers, will enter exhibits, thus adding color and interest to the show. It is our purpose to make it a veritable Motion Picture Exposition, furnishing inspiration to the industry."

The 1952 Tesma Trade Show will occupy two entire floors of the Morrison Hotel at Madison and Clark Street in Chicago, November 15-19.

W. C. DeVry of the DeVry Corporatino, Chicago, has been named trade show chairman of Tesma, while Mr. Boomer will function as co-ordinator of the exhibits and the Tesma convention.

STANDING COMMITTEES

Standing committees of Tesma recently appointed by Mr. Hoff are:

Nominating: Oscar Neu, chairman; L. W. Davee, M. H. Stevens, Fred Matthews, Arsene Pernetti.

Auditing: Bob Engel, chairman; Hal Huff, Floyd Garver.

Membership: W. C. Stober, chairman; P. A. Templeton, Sam Levinsohn, S. T. Jacobsen, R. F. Kneisley, Leonard Satz, Abram Samuels, George Marchev, Bob LaVezzi, J. A. Fetherston, Dave Wolf, Gilbert Heck, J. P. Latil.

Press Relations: Jack O'Brien and Clarence Ashcraft, co-chairmen; A. A. Ward, D. E. Hyndman, Howard D. Herbert.

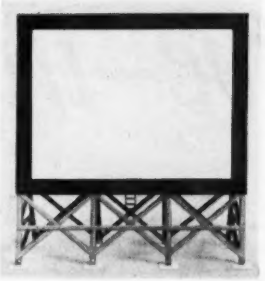
Acceptance: Bill Gedris, chairman; Abram Samuels, Bob LaVezzi, Emil Kern, Edward Wolk, Ben Hopkins.

Federal Legislation: Fred Matthews, chairman; Oscar Neu, Ed Perry, J. K. Elderkin, J. M. Sims.

New Tesma Trademark: Ben Adler, chairman; Eddie Altman, Eddie Lachman, E. J. Vallen, Harold Wendt, W. S. Dwinell.

Equipment Dealer Relations: V. J. Nolan, chairman; W. C. Stober, George Marchev, B. F. Shearer, Bob Engel, Eddie Love.

Equipment Standardization: Larry Davee, chairman; A. E. Meyer, Fred Wenzel, Marty Bennett, Al Boudouris, Wallace Agey, Bill Prewitt, Harry Strong.



BALLANTYNE'S
Completely Prefabricated Screen Tower...

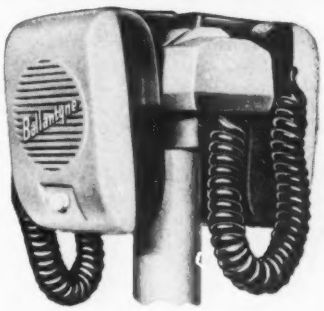
LOW-COST ERECTION—Through complete assembly on ground . . . face up. Raised into position with tractor. No scaffolds needed.

To meet all the requirements of government limitation order M-4 Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the Boyer prefabricated screen tower, distributed exclusively by Ballantyne, is Douglas Fir, select structural, as graded by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footings, cross braced for maximum strength, and designed to withstand a 35-pound-per-square-foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A transite screen facing over shiplap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck. For low cost rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen tower.

COMPLETE PACKAGED EQUIPMENT FOR DRIVE-IN THEATRES

As the originator of "packaged" equipment for drive-in theatres, Ballantyne still offers the only complete package unit for any size theatre. Included are: In-a-car Speakers, Soundheads, Amplifiers (Single or dual channel). Ramp control panel. Projectors, Hi-Tilt Projector Bases, 18" Magazines, Projector Changeovers, Arc Lamps, Rectifiers, Tungar Tubes, Lenses, Electric Rewind, Hand Rewind, Rewind Table, Film Cabinet, Aluminum Reels, Film Splicer, Reel End Alarms. And a completely prefabricated screen tower. Added to this is Ballantyne's offer of a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details, catalogs, pictures, blueprints, and the name of your nearest Ballantyne Dealer.

BALLANTYNE'S Dub'l-Cone IN-A-CAR SPEAKER



Ballantyne's Dub'l-Cone Speaker is a revolutionary new development in drive-in theatre in-a-car speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l-Cone Speaker will outlast 3-to-1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

HOW YOU CAN BUILD A DRIVE-IN TODAY UNDER GOVERNMENT RESTRICTIONS

Under N.P.A. order M-4 you cannot build a drive-in theatre if you use more than two tons of steel, 200 pounds of copper, or any aluminum. Write to the Ballantyne Company for a complete breakdown on the use of these metals in building your drive-in. We can give you the exact answers including steel requirements, wire sizes, weights and quantities, etc., so you can conform to government restrictions.

WRITE TODAY . . . IT'S FREE!

THE BALLANTYNE COMPANY
1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

SUPERIOR Comfort in GRIGGS CHAIRS



Comfort — the minute they're occupied!

Their Beauty sparkles!

Superior construction gives years of service.

WRITE FOR CATALOG

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Belton, Texas

GOLDE TICKET DISPENSER
FAST . . . ECONOMICAL



Simple and sturdy. Quick dispensing . . . easy reading. Magazine load. Add-A-Magazine feature. Rub-proof satin chrome top plate. Write for Bulletin No. 467. ★ At better theatre supply dealers.

GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago 7

The Drive-in . .





★ A Department Conducted by WILFRED P. SMITH

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

CONTINUING A SERIES ON

Getting into the Drive-In Business

3. Fresh Water Supply, Sewerage, Electric Power

AT THIS STAGE of our planning we come to the practical requirements of three primary utilities: they are pure water, sewerage beyond calculable needs, and constant electrical power of proper voltage. The three go hand-in-hand, and are of equal importance.

Next to air, pure water is probably the most important thing in our lives. Without it, a human being would die, and so will our drive-in, which will use vast quantities of it at peak hours. To be assured of it requires a readiness to do whatever conditions exact, without penny-pinching.

For a drive-in of average capacity—around 600 cars—located where city water is not available (which is generally the case), I would recommend an artesian well, one that will yield not less than 50 gallons per minute if a reserve tank is not to be used; or, not less, than 25 gallons a minute *with* a reserve tank of 500-gallon capacity.

ARTESIAN WELLS

The process of boring for this supply of pure water is, in most cases, a gamble. It may be quite apparent that the ground will yield water, but at what level will sufficient water flow freely under its own pressure? Whether that will prove to be a bit less or much more than 100 feet no one can say; you'll find that out drilling.

Whatever the type or depth of the well, one must go deep enough to be absolutely positive that there will be no contamination with surface water. To be pure, the well water must be so located with reference to sewerage lines, and so deep in relation to drainage ditches, pools formed by run-off water, and so on, that it will never have contact with poisons or disease germs.

It is equally important to see that surface water does not drain into the well and get into the already filtered ground water.

The cost of drilling an artesian well to supply pure water varies from region to region; it may go as high as $7 per foot. This cost includes a 6-inch casing driven into the ground to keep stones and mud from caving into the well.

In drilling an artesian well, it is necessary to bore through porous rock, such as sandstone, and down through harder layers of rock or clay. The water may be dangerous for human consumption if the well is in limestone soil, as this is not a satisfactory filter. Sand, sandstone, clay and gravel are good filters.

Just where this level has been reached is determined by the driller, who takes intermediate tests as the boring equipment goes into the ground. As the different strata of rock are broken up by this continuous pounding, the casting, too, is being driven down. At intervals the drill is removed from the shaft and a long cylinder is inserted into the casing and dropped to the bottom. This cylinder picks up the deposits at the bottom of well and is then removed. In this manner the well driller is kept informed of the type of material he has come into, and whether or not he has hit water in the necessary quantity.

DUG WELL PRECAUTIONS

A dug, or surface, well, is not safe for drinking if the water table is less than 10 feet below the surface. Even a dug well should be at least 25 feet below the surface (if, indeed you hit water at that level). In addition, a dug well should not be less than 100 feet away from a cesspool, or septic tanks, or the underground disposal field. *Never should any well be located so the sewage drains towards the well.* Thus it is that the utmost care should be taken in the placement of the well.

Well water for drinking purposes should be tested at regular intervals to determine whether or not the water contains harmful chemicals or bacteria. In general, water from a deep-drilled well of not less than 50 feet is far purer than water from a dug well. Consider nature's own spring water, which is actually an artesian well.

•

¶ SEWERAGE SYSTEM

The next consideration in the planning schedule (in the event a city sewer system is not available) is the approximate location of the sewerage disposal installation relative to the location of the well.

As in the case of the water supply, which should be above ordinary requirements, the disposal field must be installed to drain off not only the water that actually flows through the plumbing fixtures, but also an additional volume created by rain water that will seep through from the surface of the ground.

For example in my own pairtcular installation, I calculated using 5,000 gallons of water per day. This is above the normal requirements of a 600-car drive-in. I estimated 2,000 gallons for the women's room (six water closets, two lavatories, one drinking fountain); 1,000 gallons for the men's room (two water closets, six urinals,

two lavatories, one drinking fountain); and 2,000 gallons for cleaning.

On a basis of 1,500 persons for 600 cars, and figuring that one-third would use the restrooms in any single evening (or 500 persons), this capacity allows 6 gallons of water per person. And should more than 500 persons use the restrooms, I still have a good reserve, as it does not require 2,000 gallons of water every day for cleaning purposes. Then I provided for sewerage disposal at the rate of 10,000 gallons over a 24-hour period.

The most efficient way to dispose of sewerage where one does not have access to municipal sewers, is to install a septic tank and drainage fields (see accompanying drawing). Local health authorities will have to be consulted for requirements in tank materials and construction, and perhaps also with respect to field capacity. In any case, it is better to go beyond the minimum; an inadequate sewerage disposal system is not easy or cheap to rectify.

To carry sewerage from the plumbing in the main building to the septic tank, cast-iron pipe of 6-inch diameter is best. Some health authorities, however, now permit the use of Transite (asbestos) conduit for this purpose. Transite conduit is lower in cost than cast-iron, but it has to be handled with more care, for it is relatively brittle. That characteristic introduces the possibility of a crack in the line should an extremely heavy vehicle pass over it, or a sharp instrument be driven into the ground above it.

LAYING DRAINAGE FIELDS

The septic tank and drainage field installation should be made by a contractor who is experienced in such work and is thoroughly reliable, and the drive-in owner should be sure that the workmen are constantly supervised. Supervision is especially indicated for the fields, for here common labor is used, and while the job requires no special skill, it does need certain simple know-how and application of it *consistently*. If the fields are not laid correctly, stoppage results, and probing and digging for it may reveal that much of the installation, if not all of it, has to be done over.

Glazed pipe is used for the fields, and they should be set below the frost line. It is sometimes believed that setting the tiles that deep is not necessary because the polluted water and piping supplies some protection from freezing. However valid that idea may be, it is safer to discount it and go down a few inches farther so that the water will always run below the frost line, which is in the neighborhood of 2 feet below the surface.

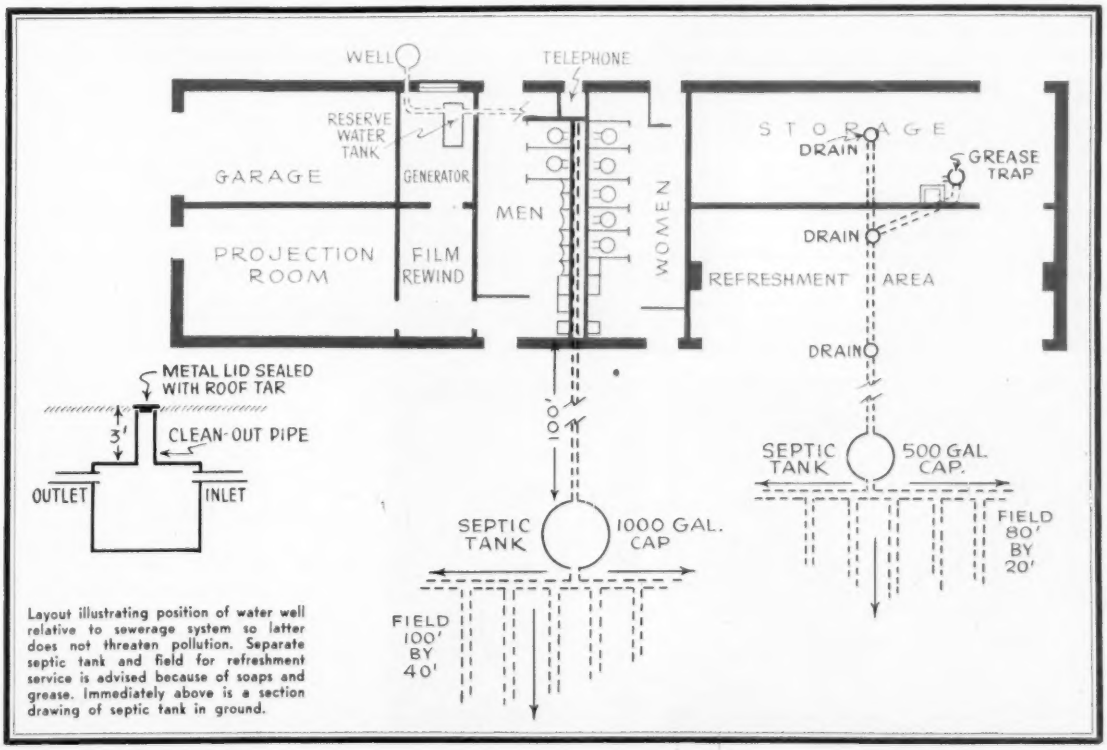
The drive-in owner himself might well pay sufficient attention to the fields job to make sure that the men are getting the kind of supervision which will assure proper inclination, separation and coverage of the tiles. The system should allow the sewerage water to seep out *between* the pipes as the water flows *slowly* through as much of the full extent of the fields as volume at any one time allows. In other words, the sewerage should be well distributed, not dumped into certain areas.

This requires that the line of tiles be on a downward slope with neither too little incline to cause flow, nor too much to allow that flow to be gentle. Similarly, space between the tile should be consistently between a half and three-quarters of an inch.

The tiles should set in a bed of wash gravel, to a depth of at least 6 or 7 inches beneath the tiles, and around that along the sides. Some septic system contractors place tar paper, or its equivalent, only over spaces between the tiles; others take the extra precaution of covering the entire line of tiles. In my opinion, the extra precaution is warranted. The time to lay fields right is when the ditches are dug and open.

Although it is matter of operation rather than planning, the frequency of septic tank cleaning may well be noted here. For drive-ins operating all year around, it doubtless is good practice to have the tank

(*Continued on page* 44)



Layout illustrating position of water well relative to sewerage system so latter does not threaten pollution. Separate septic tank and field for refreshment service is advised because of soaps and grease. Immediately above is a section drawing of septic tank in ground.

method in Management

★

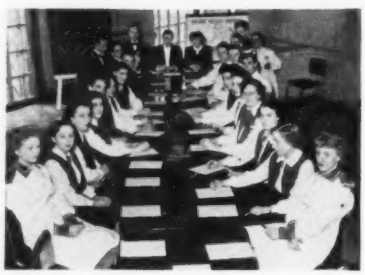
staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Emphasis on the Staff in Britain

NOTABLE recognition is given by theatre management in England to the importance of the house staff to public relations. Even projectionists are occasionally brought to the notice of the public as personalities.

An example of the underlying viewpoint is given below in a lobby display of the Odeon theatre in Park Royal, London, of paintings depicting the functions of staff members from cashier to usherette, doorman to cleaning crew. Reports the Odeon's manager, T. Teper, one patron, on looking at the paintings, commented, "I never knew that it took so many to look after us."

A staff that would consistently greet the public with a smile was the objective of Harold Shampan, manager of the Blue Hall in Islington, London, in the poster (lower right-hand picture) he placed in the lobby with a photograph of his usherettes,



all smiling. "If I saw my staff despondent, I immediately referred them to the photograph and told them they were letting me down."

A striking illustration of such emphasis on the staff in public relations is afforded in the upper view, which is of staff meeting conducted by John W. Wilkinson, manager of the Elite Cinema in Middlesbrough. Such meetings, he explains, are held to teach how to address a patron, seating and sales routine, etc. Projectionists are included, and all chiefs or captains are invited to make suggestions for betterment of the service.





Counterfeit a Holiday Menace

THERE IS always a chance that the bill pushed across the box-office window is counterfeit; but, say Secret Service men, with the approach of a holiday season, the chance that it is not genuine becomes even greater.

There is then more than the normal amount of money in circulation, along with the holiday spirit, as it were. Cashiers and salespeople are more than normally rushed, and many employes who have been hired for a temporary stint are untrained and inexperienced. That's the way the passers of counterfeit money figure it.

What chance for detection will a counterfeit bill have when it rests on your box-office deal plate, or when it buys a bar of candy at your refreshment stand? How can staff members tell the bogus from the genuine? Well, say Secret Service men, bad money *looks* bad, and good money *looks* good.

To examine specimens of counterfeit for the purpose of *seeing* what makes bad money bad can be as misleading as helpful. One might then look only for what happened to be wrong in those specimens, whereas the tell-tale defects of an actual bill might be quite different.

WHAT TO LOOK FOR

In detecting counterfeit bills, experts point out four specific markers which will tell the good from the bad—the *portrait*, the *colored seal*, the *serial number*, and the *paper*. Look for—

COUNTERFEIT: portrait dull,

smudgy or unnaturally white; oval background is dark, lines irregular or broken; portrait merges into background.

In a genuine bill the portrait stands out distinctly from the background.

COUNTERFEIT: saw-tooth points around rim of colored seal generally uneven and broken off.

When the money is genuine, the saw-tooth points are even and sharp.

COUNTERFEIT: serial numbers poorly printed, badly spaced, uneven in appearance.

Genuinely printed figures are firm, even, well-spaced.

Genuine paper is distinctive, with very small red and blue silk threads scattered through it (although these may not be readily noticeable on badly soiled or worn bills).

Counterfeit paper generally has no silk threads. Sometimes, however, these threads may be *imitated* by very small red and blue *lines.*

Officials warn that rubbing a bill on a piece of paper won't prove a thing — ink rubs off both good and bad bills.

KINDS OF GOOD BILLS

According to the Treasury, the United States now prints and circulates only *three* types of paper money: *Federal Reserve notes,* with *green* serial numbers and seals; *United States notes,* with *red* serial numbers and seals; *Silver Certificates,* with *blue* serial numbers and seals.

In addition, special currency issued for emergency during World War II is still in circulation to a limited extent. This includes *National Currency notes, Series of* 1929, with *brown* seals and serial numbers; *currency with the word Hawaii overprinted on face and back;* and *Silver Certificates,* which have *gold* Treasury seals and *blue* serial numbers.

COUNTERFEIT COINS

In the detection of counterfeit coins, experts give five clues. When rung on a hard surface, a genuine coin sounds clear and bell-like, a counterfeit dull.

Most counterfeit coins feel slippery and greasy. Genuine ones do not.

The corrugated outer edge of a genuine coin has distinct, evenly-spaced ridges, whereas on counterfeit the ridges are poorly spaced and irregular.

The edges of a counterfeit coin can generally be cut easily with a knife, but not a genuine coin.

The bulk of current counterfeit bills are in 10s and 20s, with some ones and fives.

The Secret Service regularly sends out warning notices of counterfeit bills appearing or likely to appear. By having his name on the Secret Service mailing list, a theatre operator will receive these promptly.

Cut Hours of Time! Have Better Housekeeping!

WITH TORNADO®

THEATER CLEANING



Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.



As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

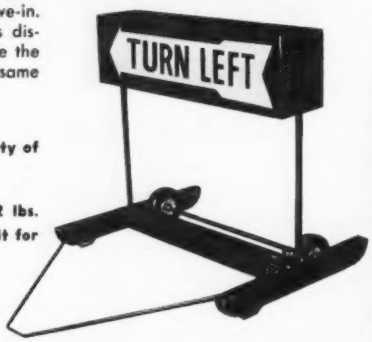
BREUER ELECTRIC MFG. CO

5102 NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

2 COST CUTTING AIDS FOR DRIVE-INS!!

You'll want to install these two Poblocki "Helps to drive-ins" before the '52 season begins. They're both designed to save you hundreds of dollars a season through increased efficiency.

1. TRAFFIC CONTROL SIGN — The quick, efficient way to handle traffic within the drive-in. Fill ramps completely . . . eliminate aimless disturbing "shopping" by patrons . . . and save the wages of the man with the flashlight at the same time.



These features make this sign a winner:

- ★ **VERSATILE — custom slides convey a variety of messages . . . Sign can be permanently mounted if desired.**
- ★ **PORTABLE — easily moved, weighs only 92 lbs.**
- ★ **RUGGED CONSTRUCTION — all metal, built for lifetime service.**

Let this sign *prove* it's value to you. For further information send coupon.



2. The "HANDY ANDY"—The 'morning after' comes every day to every drive-in operator. To get through the debris left by patrons on the previous night quickly and thoroughly, Poblocki offers the 'Handy Andy.' Cuts clean-up time in half by eliminating 80% of walking between ramps and refuse pile. Already proved in drive-in operation.

Check these advantages:

- ★ **All Steel . . . built to last**
- ★ **Basket detachable from cart**
- ★ **Refuse can be burned in basket**
- ★ **Available with utility platform 24"x24" for hauling beverage crates, candy cartons, changeable letters, etc.**



Poblocki & Sons
2159 S. Kinnickinnic Ave.
Milwaukee 7, Wis.

Please send me, immediately, full information on your traffic control signs and the 'Handy Andy.'

Name_____

Address_____

City_____ State_____

For complete information, send coupon in NOW.



Poblocki AND SONS
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THEATRE SUPPLY
Division of National • Simplex • Bladeworth, Inc.

EQUIPMENT & SUPPLIES
For EVERY Theatre Need!

29 BRANCHES • COAST TO COAST

ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS —"REMOVA-PANEL"— "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

April Manager of the Month

A. D. PAVEY

Manager of the Odeon Theatre, Herne Bay, Kent, England



CONSISTENTLY pursuing the good-will of his community through various devices well adapted to it, in a degree that won him a special letter of commendation from the managing director of the Circuits Management Association, A. D. Pavey has won the April MANAGER OF THE MONTH AWARD for his recent activities in public relations.

The above picture, showing Mr. Pavey congratulating the winner of his "Miss Herne Bay" beauty contest, represents one of his efforts to make his community conscious of its Odeon theatre. The Odeon also has a flourishing Cinema Club of youngsters, and Parents' Day associated with it has become an annual local event. On the sixth anniversary of the Cinema Club, a birthday cake party was held for the children's ward of the local hospital (*see photo below*).

Nor has Mr. Pavey neglected staff training as a public relations measure. Two of his staff members won Silver Star Awards in a recent C. M. A. courtesy campaign.



"THE THEATRE SUPPLY MART"

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	**Adler Silhouette Letter Co.** Changeable letter signs; Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	18
2	**American Seating Co.** Drive-in stadium seating. NTS and direct.	35
3	**Anders Co., G. C.** Carbon savers. Direct.	36
4	**Ashcraft Mfg. Co., C. S.** Projection arc lamps (4A), rectifiers (4B). Unaffiliated dealers.	36
5	**Ballantyne Co., The** Complete packaged equipment and plans for drive-in theatres. Dealers: 1, 4, 7, 21, 22, 25, 34, 37, 44, 66, 69, 76, 79, 91, 101, 109, 112, 122, 128.	13
6	**Breuer Electric Mfg. Co.** Vacuum cleaners. Direct.	17
7	**Canada Dry Ginger Ale, Inc.** Soft drinks. Direct.	23
8	**Coca-Cola Co., The** Soft drinks. Direct.	2nd Cover
9	**Concession Supply Co.** Playground equipment (9A), refreshment equipment (9B). Direct	28
10	**Cretors & Co., C.** Popcorn machines. Direct.	29
11	**F & Y Building Service, The** Architectural design and building service.	32
12	**General Electric Co., Electronics Dept.** In-car speaker. Direct.	6
13	**GoldE Manufacturing Co.** Ticket dispensers. All dealers.	13
14	**Griggs Equipment Co.** Auditorium chairs. Direct.	13
15	**Heywood-Wakefield Co.** Auditorium chairs. Unaffiliated dealers and direct.	5
16	**International Projector Corp.** Complete sound systems (16A), projectors (16B). NTS.	4th Cover
17	**Kollmorgen Optical Corp.** Projection lenses. NTS and all dealers.	33
18	**Kroehler Mfg. Co.** Auditorium chairs. Unaffiliated dealers and direct.	39
19	**LaVezzi Machine Works** Projector parts. All dealers.	35
20	**Lorraine-Carbons, Inc.** Projection carbons. Franchise dealers.	31
21	**Magic Fog, Inc.** Insecticide and fogging equipment for drive-ins. Direct.	34
22	**Maier-Lavety, Inc.** Uniforms. Direct.	41
23	**Manley, Inc.** Popcorn machines and supplies. Offices in principal cities.	25
24	**National Carbon Co., Inc.** Projection carbons. All dealers.	4
25	**National Super Service Co., Inc.** Vacuum cleaners. All dealers.	39
26	**National Theatre Supply** Distributors.	18, 3rd Cover
27	**Poblocki & Sons** Drive-in traffic signs (27A), portable debris cart (27B). Direct.	18
28	**Projection Optics Co., Inc.** Projection lenses. Distributor: Raytone Screen Corp.	41
29	**Radio Corp. of America** Projectors (29A), complete sound systems (29B). Dealers marked.	3
30	**Raytone Screen Corp.** Projection screens (30A), screen paint (30B). All dealers.	41
31	**RCA Service Co.** Parts and repair plan for projectors and sound equipment.	32
32	**Robin, Inc., J. E.** Motor-generators. Direct.	33
33	**S. O. S. Cinema Supply Corp.** Distributors.	33
34	**Simonin's Sons, Inc., C. F.** Popping oils. Direct.	29
35	**Sportservice, Inc.** Concession service.	28
36	**Strong Electric Corp., The** Rectifiers. All dealers.	34
37	**Theatre Seat Service Co.** Theatre chair rehabilitation service. Direct.	37
38	**Wagner Sign Service, Inc.** Attraction panels (38A), plastic letters (38B). Unaffiliated dealers.	41
39	**Walky-Service Co., The** Portable hot or cold drink fountain (39A), hot box warmer (39B), vending cart for hot or cold food for drive-ins (39C).	28
40	**Westrex Corp.** Foreign distributors.	41
41	**Williams Screen Co.** Projection screens. Direct.	37
42	**Wrigley, Jr. Co., Wm.** Chewing gum. Direct.	27

EDITORIALLY . . .

SELF-SERVICE FROZEN UNIT, page 28

Frozen novelty merchandiser, allowing patrons to help themselves from counter. Stores 675 bars of ice cream. Marketed by West Coast Sheet Metal Works. Postcard reference number E43

NEW CANDY SPECIALTIES, page 29

The "7-11 bar" and "Softees" have been added to the line of Mason, Au & Magenheimer Confectionery Manufacturing Company, Incorporated. Postcard reference number E44.

THREE-ARMED DRINK DISPNSER, page 20

Designed to speed up service by allowing one operator to draw two drinks at the same time. Offered by Carbonaire, Incorporated. Postcard reference number E45.

HAMBURGER COUNTER CASE, page 30

All-steel refrigerator dispensing unit for storage of meat at service counter marketed by Bastian-Blessing Company. Postcard reference number E46.

NEW MODEL BUFFETERIA, page 30

Compartment for hot coffee on top and cup dispenser on side. Developed for serving drive-in patrons in their cars by the Walky-Service Company. Postcard reference number 39C.

USED CUP DISPOSER, page 30

Automatically flattens cups as they are tossed in container. Designed as companion piece for drink vending machines by the S. K. Novelty Company. Postcard reference number E47.

STEEL PLATES FOR SCREEN, page 40

Plates with screen surface of vitreous enamel for mounting on existing or new drive-in screen towers. Developed to eliminate paint as light reflecting material by Poblocki & Sons. Postcard reference number E27.

SLIDE ATTACHMENT, page 40

For projecting song and advertising slides. To be used with high-intensity arc spotlamp. Offered by Strong Electric Corporation. Postcard reference number E36.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the April 1952 issue—

. . . .



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Parris Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Tuolumne.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembree Theatre Supply, 1960 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
10—Praddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2934 Broadway
15—Western Service & Supply, 3120 Broadway.*

CONNECTICUT

New Haven:

16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

17—Briant & Sons, 825 New Jersey Ave., N. W.
18—Bee Lust, 1001 New Jersey Ave., N. W.

FLORIDA

19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 230 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 167 Walton St., N. W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1238 Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

32—Ger-Bar, Inc., 4412 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1300 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
39—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

40—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

41—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

42—Capital Theatre Supply, 28 Piedmont St.*
43—Joe Cifro, 44 Winchester St.
44—Independent Theatre Supply, 28 Winchester St.
45—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
46—Standard Theatre Supply, 78 Broadway.

MICHIGAN

Detroit:

47—Amusement Supply, 286 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 100 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 100 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Minneapolis Theatre Supply, 75 Glenwood Ave.
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis

59—Joe Hornstein, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballentyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 541 W. 44th St.
72—Capitol Motion Picture Supply, 668 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—S.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 441 W. 50th St.

Syracuse:

77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 116 S. Poplar.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 200 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Equipment Co., 111 Edwards Pl.

OHIO

Akron:

87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

91—American Theatre Equipment, 185 N. High St.

Dayton:

92—Dayton Theatre Supply, 111 Volkonand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

94—American Theatre Supply, 430 Orr St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Supply, 1957 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

109—American Theatre Supply, 316 S. Main St., Sioux Falls

TENNESSEE

Memphis:

110—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment 2010 Jackson St.*

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1303 Alamoto St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 142 E. First South St.
119—Service Theatre Supply 250 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave. at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1795 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 1000 N. Seventh St.

[Canadian dealers are listed on page 42]

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THEATRE SALES

A department devoted to refreshment service

A Drive-In Station Service That Grew from Experiment

Last year the counter type refreshment stand and related facilities of Wilfred P. Smith's Garden Auto-Torium at Ledgewood, N. J., were described and diagramed in BETTER THEATRES. Before and since their installation he tried various ways to increase efficiency. Following last year's operation, he decided to convert to the station system. Here he tells how.

NO MATTER how much time and thought you may have expended in setting up the original refreshment service system for your drive-in, the day may easily come when you will see the need for changes. Methods that looked fine on paper, and even worked well for a while, are likely to reveal numerous faults. And since your aim is to provide your patrons with the fastest and most efficient service possible, you will want to take steps to revise your set-up. That is what I have done recently at the Garden Auto-Torium at Ledgewood, N. J.

Briefly, what I did was to change from a *general counter* system to a *station* system. I did so after much observation and experimentation, through trial and error. The former system has its advantages, as does the cafeteria. But they both have decided disadvantages, too, I have found.

My chief objection to the cafeteria method is the bottle-neck that occurs at the cashier's table. The cashier simply doesn't have adequate time to concentrate on tabulating one patron's items while listening to the complaints of the impatient customers standing behind. Also a patron who buys hot food is likely to find it cold by the time he returns to his automobile after waiting in line to pay the bill.

As for the "come and get it" style, which I formerly employed, it tends to enforce too much moving about on the part of the attendant, who also can't help getting in the way of his colleagues. Then, too, more aggressive patrons push ahead of the "timid soul." Result: More dissatisfied customers.

By far the most effective system seems to me to be the station plan. Conditions naturally will vary from situation to situation, but I have developed for a 600-car drive-in what now appears to be the solution nearest to perfection.

A year ago there was published in BETTER THEATRES (April 1951) two diagram drawings of my original installation—one of the counter, the other of the stock room. Accompanying drawings similarly show the new plan.

THE NEW SCHEME

We have divided our original counter space into three stations, each a separate entity complete in itself. Every item we have for sale is located within the 10 feet of space allotted to each attendant. Actually he doesn't have to walk more than 3 feet in any direction to get the merchandise.

As can be seen in the diagram of the service area, he has an ice cream cabinet, a four-in-one drink dispenser, a frankfurter grill (capacity 40), a bun warmer (capacity 48 rolls) and a dripolator for coffee (holding 48 cups). Furthermore, all counter space is clear except for the three drink dispensers. Everything else is underneath.

You will note that the center station has a larger grill and bun warmer. Capacity of the former is 80 frankfurters, the latter 100 buns. All the grills sit on a stainless steel table, underneath which are shelves for reserve supplies. At the two end counters, these shelves contain frankfurters and buns; the center station has in this space relish, mustard, sugar, coffee, etc.

On rainy or otherwise slow evenings, the center station will often be sufficient in itself and the other two can be closed. As business picks up, one or both of the others can be opened.

Secondly, purchasing proper equipment helps in expediting service. For instance, we have installed four-in-one drink dispensers at each station. Manufactured by the Wesco Corporation of Mt. Vernon,

Three-Station System of the Garden Auto-Torium Drive-In, Ledgewood, N.J.

FIGURE 1: Service Area—

A—Passageway with drop counter so devised that attendant can easily leave counter to fill condiment containers, or for other purposes.
B—Doorway from stock room to back of refreshment counter.
C—Display of popcorn, candy, potato chips and pretzels.
D—Reserve supply of display products. (C)
E—Display of drink syrups.
F—Dripolator for coffee (capacity 48 cups)
G—Ice cream cabinet.
H—Relish, mustard, sugar, coffee, spoons, and salt on shelves underneath urn table.
I—Coffee urns (capacity 6 gallons) on stainless steel table.
J—Combination barrel for dispensing root beer and Coca-Cola. (Beneath this shelf supporting barrel is auxiliary freezer box for ice cream and frozen "Milk-Shakes-on-a-Stick.")
K—Bun warmer holding 48 rolls.
L—Frankfurter grill (capacity 40) on stainless steel table, underneath which are shelves for reserve frankfurters and buns.
M—Four-in-one drink dispensing unit sitting on counter. Ice cabinet located beneath cools all carbonated water for four drinks.
N—The counter, which is clear except for drink dispensers.
O—Barbecue heaters.
P—Cream Dispenser
Q—Pizza Pie Shelf

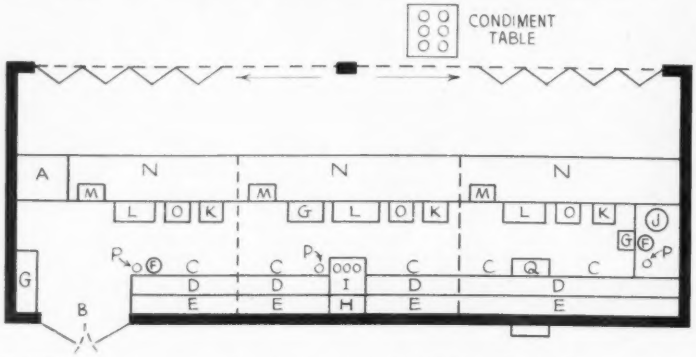


FIGURE 1: Service area and equipment (see adjoining identifications).

FIGURE 2: Stock and Work Room—

A—Refrigerator for storage of dairy products and frankfurters.
B—Auxiliary freeze box for storage of rolls, franks, candies or other perishables.
C1—Storage of coffee and hot chocolate.
C2—Storage of coats, aprons, towels.
C3—Storage of salt, sugar, and other miscellaneous small items.
D—Storage of soft drink syrups.
E1—Storage of packaged popcorn.
E2 and E3—Storage of packaged potato chips.
F1—Storage of cartons of pizza sauces.
F2—Storage of paper napkins and wooden spoons.
G—Work table to make pizza pies.
H—Frigidaire for pie crusts, sauces, cheese.
I—Pizza pie oven.
J—Gas tanks for carbonated water.

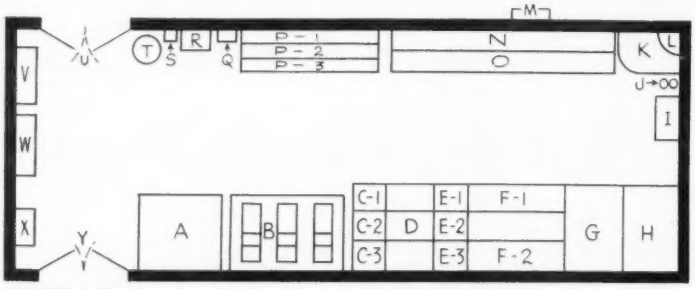


FIGURE 2: Stock and work room (see adjoining identifications).

K—Stainless steel top table to keep pies hot.
L—Motor compressor for carbonated water under table (K).
M—Sliding panel in partition to serve pies to man out front.
N—Long work table for general use.
O—Storage of paper supplies.
P1—Utility work table for preparing pizza sauces for the next night. Auxiliary gas burner is placed on this table.
P2 and P3—Storage for paper cups, spoons, and other supplies.
Q—Switchboard for lights.
R—Sink with drainboard (hot and cold running water).
S—Grease trap.
T—Hot water heater (20 gallons).
U—Two 3-foot doors (passage from stockroom to back of refreshment counter).
V—Large reserve ice cream cabinet.
W—Reserve ice box with chipped ice; can transfer to front if needed.
X—Employees' uniform locker and linen supply.
Y—Exit doors (two, each 3 feet wide).

N. Y., this type of unit has two nozzles, each of which can be turned both left and right. Besides getting rid of many separate syrup units, this dispenser provides the economy of one ice cabinet located beneath the box, which will cool carbonated water for all four drinks.

Soft drink syrups are kept on an open shelf in the back bar. When the attendant needs more, he doesn't have to do anything but turn around to get the gallon container from the shelf. At the end of each night's operation, supplies on the shelf are replenished as necessary.

Thirdly, we have adopted a "packaged goods" operation. Our popcorn now comes in a 2-ounce transparent bag from Wichhams of Scranton, Pa. They also provide potato chips the same way. These two items are attractively displayed on counter racks along the top side of the back counter (*see diagram*), with candy and pretzels.

There is a controversy over whether or not popcorn sales will remain at a maximum when it is not "hot" and prepared in full view of the customer. I can best answer this by saying that our sales are on the incline due to the fact that the popcorn is consistent in quality at all times. Sometimes during past operation the weather interfered, humidity and condensation especially causing a great deal of spoilage. That may have been a hazard peculiar to our climate. Anyway, with the packaged operation, this hazard is eliminated.

Pretzels, which also are displayed in transparent cartons, are apparently going to become a major drive-in item. As early as from mid-March to April 1st, they have taken a most important position in top gross sales.

Another best-seller is Castleberry's barbecued beef. A year ago we started off with the sale of barbecued pork, which just didn't move. We then took on the beef, and the entire picture has changed. The latter increased ten-to-one in sales over pork. Beef will continue to be one of our specialty items as its popularity stands up in both hot and cold weather.

After the night's operations are completed, all needed items are moved up, first from the reserve shelves, and then from the stock room. Which brings us to the changes that became advisable for the all-important stock and work room.

(*Continued on page 26*)


ANADA DRY Quality Syrups
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from Vending Machines
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RIGHT
DOWN
THE
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CANADA DRY Quality Syrups
CANADA DRY Quality Syrups
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Orange
Root Beer
Cherry
Grape
Spur Cola
Vanilla
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Hi-Spot (lemon)
For syrup information call
your local Canada Dry Ginger Ale, Inc., office

What Do Drive-In Patrons Prefer?.. That Depends on Where They Live

. . . geography appears to be a factor in the refreshment tastes of all theatregoers, according to further analysis of the 4th Annual Theatre Sales Survey.

TASTES of theatre patrons in refreshments vary appreciably according to geographic location, further analysis of the 1952 Theatre Sales Survey reveals. (The first and general report of the survey was presented in the 1952 BETTER THEATRES GUIDE, issued in March.) This variation is especially noticeable in the figures for drive-ins, where of course the wider variety of commodities sold provides greater possibility for the expression of preference.

Approximately 26 different items bought by drive-in patrons are listed in the survey. The majority of these, however, are of minor statistical importance. Ten items may be regarded, the breakdown indicates, as the major drive-in sales items, taking the United States as a whole. These are: *popcorn, soft drinks, frankfurters, candy, coffee, ice cream, hamburgers, nuts* and *chewing gum.*

Preference of drive-in patrons for these items, counting all theatres surveyed and without regard to location, is as follows: *popcorn,* 40%; *soft drinks,* 38%; *frankfurters,* 19.5%; *candy,* 19%; *coffee,* 12%; *ice cream,* 11%; and *hamburgers, nuts* and *chewing gum* 6%, 5% and 4%, in that order.

(Comparison with indoor theatres will be offered later but it may be noted in passing that whereas soft drinks lead candy in outdoor sales, candy leads beverages at indoor theatres; further, that indoor sales are *less* per patron in every category *except* candy.)

Among drive-in patrons, popcorn is the largest seller on both the East and the West Coasts, and in the Midwest; but it yields to soft drinks in both the Southern and Mountain States. Candy holds No. 3 post in the East, where it ties soft drinks in popularity; but is No. 4 in the South, No. 6 in the Midwest, No. 4 in the Mountain States; and No. 3 (again tied with soft drinks) along the Pacific.

SOFT DRINKS TOP IN SOUTH

Soft drinks are most popular in the South, where nearly half (44%) of all drive-in customers buy them; next most popular in the Mountain States; less popular (although still very popular, indeed) along both Coasts and in the Midwest.

Ice cream, curiously, appears least favored in the Southern states, where only 7% of drive-in patrons are reported to buy it. The greatest popularity is in the Mountain area, with the Midwest and the two Coasts following in that order.

Frankfurters attain their maximum popularity in the South, minimum popularity in the Mountain states. Public demand for them is pretty much tied in the East and West Coasts and in the Midwest, with the latter leading slightly.

As might possibly be expected, distribution of public taste for hamburgers follows quite closely preference for frankfurters. Again the South leads and the Mountain States lag; but with respect to this commodity the Midwest lags even more. The East and West Coast figures show hamburgers to be a moderately good drive-in item.

Popularity of coffee is greatest in the South, next greatest in the Mountain region, less so on the two coasts.

Nuts have their highest drive-in popularity on both Coasts, next in the South, next in the Rockies. Midwest figures show nuts to be a relatively slow item.

Chewing gum sales show very little variation the country over; however, the survey does place them highest in Mountain States, next highest in the South, next on both Coasts, lowest in the Midwest.

One fact that stands out very sharply in the drive-in refreshment sales figures is that tastses of drive-in patrons on East and West Coasts are very similar—and this is not true at all of indoor refreshment sales!

For convenience of the reader, the above facts will here be tabulated in two ways to provide utmost facility in reference: each commodity will be named, followed by the names of each of the five areas in the order of the popularity of that commodity in each (drive-ins only). Then each area will be named, followed by a list of the nine leading drive-in refreshment commodities in the order of their popularity in that area. First, by commodities:

Popcorn: Southern, East Coast, West Coast, Midwest, Mountain.

Soft Drinks: Southern, Mountain, East Coast, West Coast, Mountain.

Frankfurters: Southern, Midwest, East Coast, West Coast, Mountain.

Candy: East Coast, West Coast, Mountain, Southern, Midwest.

Coffee: Mountain, Southern, Midwest, East Coast, West Coast.

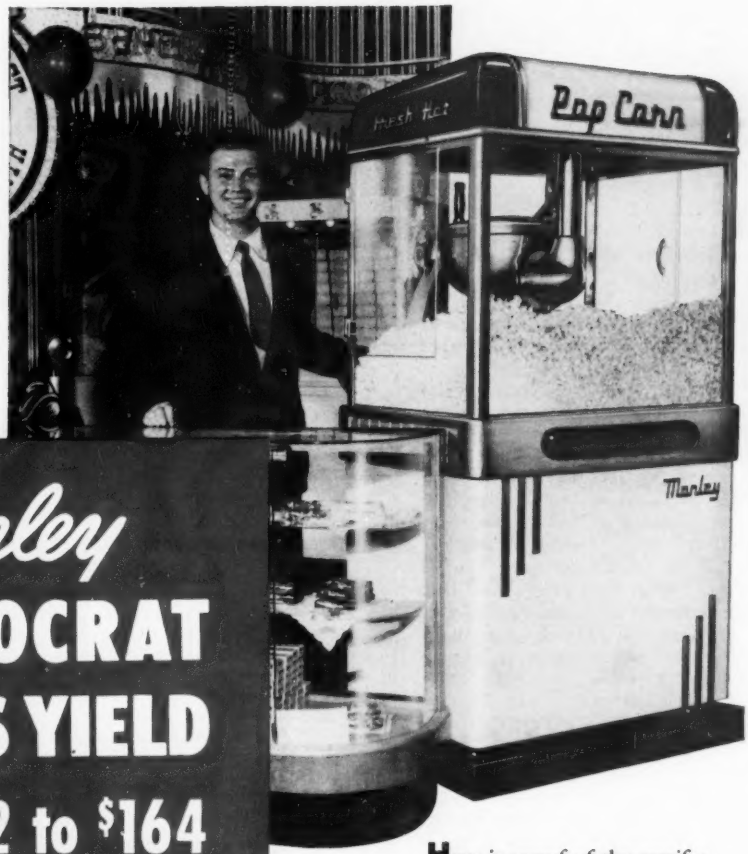
Ice Cream: Mountain, Midwest, East Coast, West Coast, Southern.

Hamburgers: Southern, East Coast, West Coast, Mountain, Midwest.

Nuts: East Coast, West Coast, Southern, Mountain, Midwest.

Chewing Gum: Mountain, Southern, East Coast, West Coast, Midwest.

The operator whose drive-ins are found in only one of these regions may be interested in what his neighbors have found with reference to the popularity of different refreshment items in that one region, and the survey shows that there is varia-



Manley ARISTOCRAT BOOSTS YIELD from $102 to $164 per 100 lbs. of corn

If you want profits like these, fill in the coupon. It costs you absolutely nothing to find out about Manley's new popcorn machine with the volume-popping kettles.

Here is proof of the terrific earning power of Manley popcorn machines. The Bay Theater in Green Bay, Wisconsin, replaced its old machine with a Manley Aristocrat. The yield per 100 lbs. of raw corn immediately shot up from $102 to $164. "Thanks," said Harold A. Klika, manager of the Bay Theater to Manley, Inc. "In 9 months this machine not only has paid for itself but has also increased the overall picture on vending tremendously."

MAIL THIS COUPON TODAY!

Manley, Inc.
The BIGGEST NAME in POPCORN

SALES AND SERVICE REPRESENTATIVES IN 29 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 4-5-52
1920 Wyandotte St., Kansas City 8, Mo.

I am very interested in the big-yield Manley Machine. Please have a Manley man call and bring your new booklet, "How To Make Big Profits from Popcorn."

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Address _____

City _____ State _____

Best Time to Call _____

tion in patron preference within regions, as follows:

East Coast: popcorn, candy, soft drinks, frankfurters, ice cream, nuts, coffee, hamburgers and chewing gum, in order of their popularity.

West Coast: popcorn, candy, soft drinks, frankfurters, ice cream, nuts, coffee, hamburgers and chewing gum, in order of their popularity.

Southern: soft drinks, popcorn, frankfurters, candy, coffee, hamburgers, ice cream, chewing gum, nuts, in order of their popularity.

Midwest: popcorn, soft drinks, frankfurters, ice cream, coffee, candy, chewing gum, nuts, hamburgers.

Mountain: soft drinks, popcorn, ice cream, candy, coffee, frankfurters, chewing gum, hamburgers, nuts.

In addition to the leading ten items, the drive-ins surveyed sold such others as candied popcorn, frozen pudding, hot chocolate, sandwiches (an immense variety, from crabmeat to peanut butter), snow cones, apples (including candied apples), French fries, potato chips, milk shake, barbecued meats, barbecued chicken, chicken-in-the-rough, chicken box lunch, tomales, pizza pies, souvenirs and cigars.

•

INDOOR THEATRES

Comparison of outdoor and indoor patron preferences in refreshments shows, as already noted, not only a wide absolute difference, but a difference geographically. The extensive similarity in taste revealed by the customers of East Coast and West Coast *drive-ins* does not appear to apply at all to patrons of East and West Coast *indoor* houses. However, indoor as well as drive-in patrons display strong geographical differences in taste—but, not the same ones.

Regardless of geography, the nationwide favorites of drive-in and indoor moviegoers are as follows, in the order named:

Drive-ins: popcorn, soft drinks, frankfurters; candy, coffee, ice cream; hamburgers, nuts, chewing gum.

Indoor theatres: popcorn, candy, soft drinks; ice cream, chewing gum, nuts; coffee, frankfurters, hamburgers.

INDOOR PREFERENCES

Indoor patrons preference along the Eastern seaboard is: *candy, popcorn, chewing gum; soft drinks, ice cream, nuts;* in the order named.

Preference along the West Coast is: *candy, soft drinks, popcorn, chewing gum; ice cream, nuts.*

Southern preference runs: *candy, popcorn, soft drinks; ice cream, nuts, chewing gum.*

In the Midwest, the public prefers *popcorn, candy, soft drinks; ice cream, chewing gum, nuts,* in that order.

And in the Mountain States theatregoers prefer *candy, popcorn, soft drinks, ice cream, chewing gum, nuts,* in that order.

Tabulating these same indoor facts by commodities, and listing the five geographic regions after each in the order of the geographical popularity of the item, we get:

Popcorn: Mountain, Eastern, Southern, Midwest, Pacific.

Candy: Mountain, East Coast, West Coast, Southern, Midwest.

Soft Drinks: Mountain, Pacific, Southern, East Coast, Midwest.

Ice Cream: Mountain, Southern, East Coast, West Coast, Midwest.

Chewing Gum: West Coast, East Coast, Southern, Midwest, Mountain.

Nuts: East Coast, West Coast, Southern, Midwest, Mountain.

At the little Paonia theatre they found *Freezing Moves Slow Candies*

THE problem of the small theatre in its effort to meet the demand of today's theatregoers for a liberal choice of refreshments, is described in a communication from Francis Gill, assistant manager of the Paonia theatre in Paonia, Colo. But like many another operator of a small house, Tom Poulos, the owner, and Mr. Gill found a way to do it. He writes:

"Our lobby is small, but we do the best we can for a small town theatre. We pop our own corn and sell it fresh. We serve soft drinks in paper cups so that they can be taken into the auditorium. We have our candy case lighted and stock it with a variety of fast-selling candies.



Francis Gill and Thomas Poulos at the Paonia theatre's small but versatile refreshment stand.

CONES AND FROZEN CANDY FEATURED

"We also offer frozen novelties, and our ice cream refrigerator also serves as a counter. We sell ice cream cones ready-made. To do this we had trays made up of plywood, painted white, with holes large enough for a cone to fit in without tipping. The trays fit into one end of the freezer, and we keep extra trays clean for immediate use. Each tray holds ten cones.

"We also find that frozen candies go well, so we keep a variety of candies (different from those in the case) in the freezer. We have found a candy which moves slowly, sells faster if frozen.

A Three-Station Drive-In Service

(*Continued from page* 22)

As you can see from the layout, supplies are so located in the stock room as to eliminate as much leg work as possible. Right next to the door to the counter is the ice cream dispenser, and adjacent to it is the box with chipped ice to replenish units out front. If a counter attendant runs out of a certain size of cup used for serving hot or cold drinks, he does not need to go into the work room. The man attending the pizza pie oven can pass them through the open partition (*see identification in diagram caption*).

The major alterations that we made in here were designed to speed up our pizza pie service. The oven has been moved closer to the refrigerator and work table so that, without walking, the attendant can remove the pies from storage, prepare them on the table and place them in the oven. Such provision would apply to many another kind of food specialty.

An auxiliary oven is used to keep ten pies in reserve. Baking is started 15 minutes before intermission, and a supply is ready immediately on the steel table. In this way the attendant doesn't find it difficult to keep up with orders.

Another change was the removal of a 30-lb. capacity Frialator for preparing French fries and chicken-in-the-basket. In line with our "packaged goods" operation, we have eliminated these items.

This installation seems the best possible; however, the future may see even other changes. Only time and trial can tell.

—*WILFRED P. SMITH.*



Pearce Parkhurst, Managing Director,
Lansing Drive-In Theater, Lansing, Mich.

***says:* "Chewing gum stimulates the appetite—increases sales of other merchandise."**



Yes...Chewing Gum Improves Your Profit Picture!

It Pays To Display and Sell Your Patrons' Favorite Brands

● Are you getting your share of the extra profits being made on chewing gum by hundreds of theater operators? There's real volume and turnover in chewing gum. Then, too, by stimulating the appetite and freshening the taste, gum helps the sales of other concession items. Up your concession receipts—by displaying Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular fast-selling brands of chewing gum. Your patrons will appreciate it and you'll find it highly profitable.



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REFRESHMENT EQUIPMENT





TYPICAL HIGHWAY LAYOUT

NON-CIRCULAR AUTO RIDE WITH YOUR CHOICE OF LAYOUT

A LOW-COST, LOW-MAINTENANCE RIDE

Jeep ride down the "highway" for the kids. A non-circular auto ride in sturdy jeeps powered by storage batteries. Roadway can be laid out to your specifications. Each jeep will run 4 to 6 hours without re-charge. Equipment furnished to re-charge batteries over-night. Top attraction in any location. Write for details on this and other feature rides. Also a complete line of refreshment stand equipment . . . popcorn machines . . . candy floss . . . grills . . . P C boxes . . . oils . . . salt . . . etc. . . . STAR DISTRIBUTOR.

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EVERY DRIVE-IN THEATRE
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BUFFETERIA . . A concession on wheels. Hot and cold compartments.

HOT BOX WARMER on a removable dolly. Rolls easily.

PORTO-FOUNTAIN . . for hot or cold drinks.

Ask for descriptive literature, prices and delivery

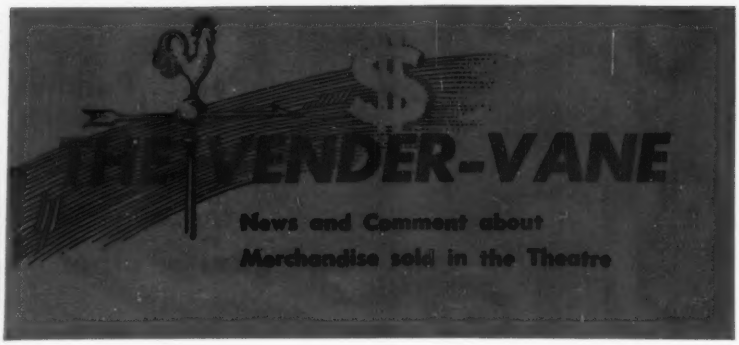
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OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

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SPRING BUYERS NUMBER OF
BETTER THEATRES
Issue of May 10th



Trade Warning Seen in Dad's Root Beer Decision

DECISION of the U. S. District Court in New York, in favor of Dad's Root Beer Company in its suit charging two companies and certain individual defendants with unfair competition, has been upheld by the U. S. Court of Appeals. The action—an opinion rendered by Justice Clark—reaffirms the original finding that all profits obtained through the "commercial piracy" must be turned over to the plaintiff. The decision indicates that a trade name need not be only suggestive of another to be an infringement of established rights.

Suit was instituted in October 1947 by the Dad's company against Doc's Beverages, Inc., Harkavy Beverage Company, and certain individuals, of New York State. Plaintiff charged the companies were falsely selling "Doc's" root beer as a drink made from the concentrate sold by the Dad's Root Beer Company to its franchised bottlers.

The appeals court found that "plaintiff suffered through the possible deterioration of its advertising effectiveness by the appearance on the public market of a similarly named but separate product of the same substantial make up."

Defendants had appealed on the ground that they were not liable for the profits, because the Dad's company was not at that time engaged in selling its product in their territory, nor did it have a bottler at that time in the area. Basing his opinion on the new Lanham Trademark Act, Justice Clark held that "territorial competition" was not necessary in order to justify an award of profits.

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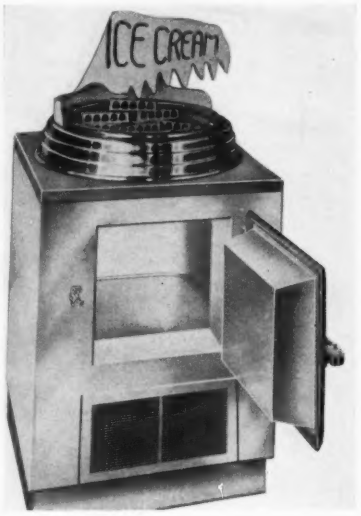
CANDY PROMOTION SET

Following an introductory test period, called highly successful, the A. S. Jaffe Company, San Francisco, plans promotion of its Annabelle's Rocky Road candy bar on the Pacific Coast. The bar has a center layer of milk chocolate, topped with toasted cashews, which are coated with milk chocolate. It is wrapped in bright red and silver foil.

•

Self-Service Display For Frozen Novelties

A SELF-SERVICE frozen novelty merchandiser, trade-named "Pic-a-Bar," has been announced by the West Coast Sheet Metal Works, Los Angeles, Calif. The unit sits uncovered and can be



placed on the counter anywhere so that patrons can help themselves.

The equipment is designed so that 600 bars of ice cream can be stored in the freezer compartment, and another 75 bars can be placed in the top of the ring. It can be locked up over night.

Dimensions are 28 inches in width and length, and height is 38 inches plus a 5-inch display ring. The "Pic-a-Bar" has a General Electric refrigeration unit.

NEW CANDY SPECIALTIES . . .



Two new candies have been put on the market by Mason, Au & Magenheimer Confectionery Manufacturing Company, Inc., Mineola, N. Y. Shown above is the "7-11 bar," which has a center of caramel fudge and peanuts covered with milk chocolate. The other, "Softees," are sugar-rolled and fruit-flavored gum drops. The company also has adopted a new counter display package for its "Dots," which recently won a 1952 Theatre Sales Champion award as a best-selling brand.



NAMED SYRUP MANAGER

Appointment of Allan Glazebrook as national syrup sales manager for Canada Dry has been announced by Wilbur M. Collins, vice-president. Mr. Glazebrook was formerly in charge of developing the company's syrup operations in the metropolitan New York area, a position he assumed in 1949 after holding a similar post at Philadelphia.



Allan Glazebrook

Joseph R. Lyons, former head of the syrup sales department, has been named to a newly-created position as national sales service manager, to co-ordinate all activities of the carbonated beverage sales department nationally.

Canada Dry's syrup activities have multiplied four-fold since 1947, Mr. Collins said, and include the distribution of a line of manual dispensing equipment. The syrups are made in nine flavors and are distributed through 28 plants in the United States.



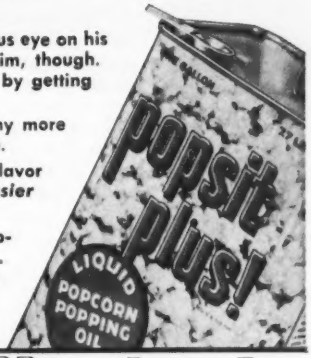
One exhib we know is really smiling!

Like everybody else, he's kept an anxious eye on his boxoffice. No time lost on tears for him, though. He's found a way to make up for it — by getting more profit from his popcorn sales!

He's learned Popsit-Plus gives him many more boxes per batch; fewer duds, less waste.

He's found that Popsit-Plus' butterlike flavor and aroma stops 'em, sells 'em . . . *easier* and *faster*.

More, better, and more *profitable* popcorn doesn't answer all his problems . . . but it sure does put a "silver lining" in those clouds!



Made Only of PURE PEANUT OIL

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

with a CRETORS You get Greater

Popcorn Profits



Here's CRETORS' new Economy Floor Model Popper . . . the brilliant

Hollywood Jr.

"Original" self-seasoning Popper; life-time welded steel construction; illuminated Plexiglas dome; 10-oz. capacity popping units. 30" wide, 20" deep, 66" high. No special feed wire needed.

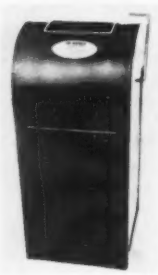
THEATRE MEN, for fast selling, top volume performance day-in, day-out, select Cretors economical HOLLYWOOD JR. 55 popper. This compact easy-to-operate machine assures you a high margin of profit and years of trouble-free operation. Write for complete information. Other Cretors models also available.

"The Oldest Name in Popcorn--Since 1885"

C. CRETORS & CO. 606 W. Cermak Road Chicago 16, Ill.

Waste Disposer Flattens Cups Automatically

A NEW WASTE receptacle, designed to increase used cup capacity by automatically flattening cups as disposed of, has been marketed by the S. K. Novelty Company, Philadelphia. It has been designed especially as a companion piece for drink vending machines.



As the outside handle is pulled forward to create the opening, a weight swinging pendulum is activated. When the cup is dropped in and the handle released, the cup is automatically crushed and falls into the lower container. In unloading flattened cups, one slides the receptacle out of the unit.

The disposer measures 37¼x16¼x16¼ inches. The receptacle, which is leak-proof, is 23x16x16 inches. Standard colors available are green and red enamel.

•

NEW CANDY PROMOTION

The Sweets Company of America, Hoboken, N. J., has started a coast-to-coast television program of the ABC Network, promoting its popular "Tootsie Rolls." Called the "Tootsie Hippodrome," the show features circus acts and a quiz and is broadcast on Sundays at 12:15.

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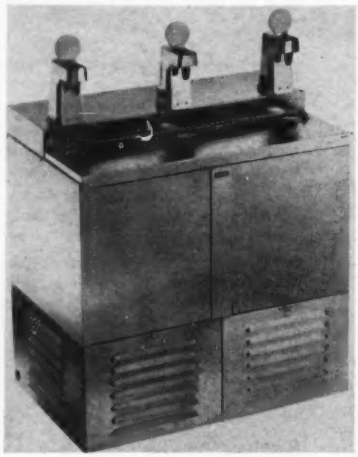
MISSION SALES EXECUTIVES



P. A. ("Pack") Templeton (left), head of the Fountain Beverage Division of Mission Dry Corporation, and Lee Mitchell, manager of the Mission Eastern Sales Division, enjoy a get-together at a recent conference held in Chicago. Mission Fountain Beverage bases—orange, lemon and grapefruit—are widely distributed at theatre refreshment stands throughout the country. . . . Mission Dry also has appointed Paul N. Sportell, formerly of the Beechnut Packing Company, as sales representative for New York and New Jersey.

Drink Dispenser with Three Draft Arms

THREE DRAFT arms of chrome-plated bronze, designed to speed up service by allowing one operator to draw two drinks at the same time, are a feature of a new beverage dispenser marketed by Carbonaire, Inc., San Francisco.



Enough syrup for approximately 1500 drinks is provided by three tanks, each holding 4 gallons. The tanks are under constant CO_2 pressure and immersed in a refrigerated water bath. The carbonator is especially designed to deliver 25 gallons of water per hour. A ⅓-hp. refrigeration unit is used, and all water is pre-cooled by this oversize compressor before it is carbonated.

Occupying 24x38 inches of floor space, the dispenser (Model ME-3) is of stainless steel construction and rectangular in shape. It is made to fit into the counter for forward delivery to the customer.

Also available for smaller installations is Model CA-2, which delivers two drinks. Built with the same materials and having the same carbonation and refrigeration equipment, it is 22½x28 inches. The large tanks hold enough syrup for approximately 700 drinks.

A folder on this equipment is available from the manufacturer whose address is 114 Fern Avenue.

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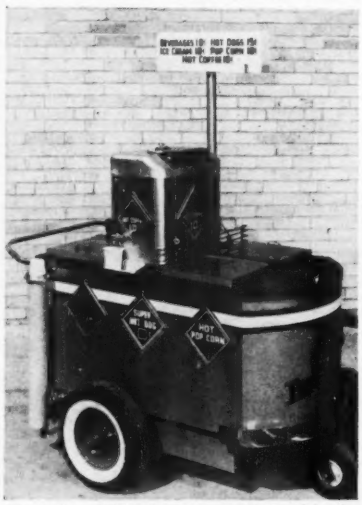
Refrigerator Counter Case for Hamburgers

AN ALL-STEEL hamburger refrigerator dispensing unit for convenient storage of meat at service counter, has been announced by The Bastian-Blessing Company, Chicago. Designed for installation beside a grill, this unit is streamlined and fitted with a back splash. It has an opening in the top with a cover which an operator can flip open to reach in and pick up hamburger or other sandwich materials on the shelf without moving from in front of the grill.

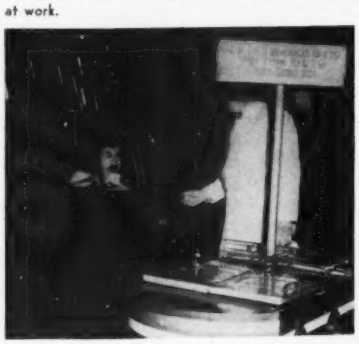
There is room on the flat top behind the opening for a toaster or appliance. The unit is equipped with five sliding wire shelves (trays may be substituted), which also provide storage space for other items such as individual portions of cream, butter fruit juices, salads or desserts for quick service during peak periods.

•

NEW MODEL BUFFETERIA . . .



The 1952 model "Buffeteria," manufactured by the Walky-Service Company, Wichita, Kan., is shown above. Note the compartment for hot coffee on top, and cup dispenser conveniently located on the side. This drive-in car service equipment has been developed especially (see BETTER THEATRES for February 9, 1952) for the service of patrons who find going to the refreshment stand inconvenient or otherwise objectionable. A burner is provided with each unit, under which a small flame is kept after preheating for ten minutes. In the cold compartments chipped ice is used for the beverage side, and dry ice for the ice cream side. Of steel construction, spot-welded, with a baked enamel finish, the "Buffeteria" is illuminated at a level that allows it to be noted along the ramps without intrusion. . . . Below, a "Buffeteria" is shown at work.



The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Working Toward a Better Story-Telling Screen Image

By GIO GAGLIARDI

IT IS GRATIFYING to note that the question of picture sizing, screen masking and screen surround is again receiving lively attention from technicians and exhibitors. There is no part of our projection chain which has been as neglected as these physical conditions of the performance.



Most, if not nearly all, of our motion picture theatres have auditoriums patterned essentially after those of stage theatres. They supplied a ready-made pattern when motion picture exhibition began to spread.

From the very beginning of motion picture projection, equipment vibration and picture brightness presented problems. Low light production and transmission restricted image dimensions. Little was known about factors of visual comfort (the job was to get an adequate picture, as consistently as possible, on a screen!), and black masking promptly suggested itself as a means to absorb vibration and at the same time to "increase" the relative brightness of the projected picture.

The black border became a fixture, its necessity questioned occasionally but never effectively challenged by serious investigation. Its retention was also abetted by the persistence of stage theatre forms in motion picture theatre design. Even after the screen achieved altogether separate status, the proscenium arch, for example, remained in theatres built exclusively for motion pictures. Here it was wholly an architectural conceit. Functionally, it had the optical effect of making the picture looking even smaller than it was, and of shoving it into the distance.

Then dark velour drapes were usually added to the black masking surrounding the picture area of the screen to "shrink" the proscenium opening down to the picture size. This superficial tying of the picture to the auditorium was just an expedient devised without any scientific background or experimentation, and without any consideration of viewing comfort.

Perhaps there was some excuse for the older theatres. But how about those built in the last twenty years? Here we can see tradition at work. Fear of innovation, adherence to ironbound methods, lack of adequate foresight have caused designers and owners to stick to the old concepts of delineated and outlined stages and prosceniums even for the majority of theatres devoted to the presentation of film entertainment.

RECENT REVELATIONS

In recent years there has been at last a trend toward elimination of the useless stage and proscenium arch. These later designs have attempted to tie in the screen end of the theatre with the auditorium proper in such manner as to make them a homogeneous combination without any marked dividing line. In fact, the "curtain line" has been dissolved into the auditorium finish so as to provide continuous and unaccented wall and viewing space.

All this has been done, I believe, in an attempt to provide an intimate relationship between the observer and the entertainment subject. Indeed, I think the word

NEVER HAS *Economy* BEEN SO ESSENTIAL AS NOW!

ECONOMIZE WITH *Lorraine Carbons*

SLOW BURNING

. . . from 10% to 25% savings in carbon consumption reported.

POWER CONSUMPTION

. . . proved savings in power consumption . . . more light at lower amperages.

SAVINGS IN MAINTENANCE

. . . our new coppering process reduces lamp maintenance and mirror replacement and re-surfacing costs.

FROM "LOW" to HIGHEST "HIGH"

. . . screen brightness is brightest over the entire surface of the screen.

LORRAINE "Star-Core" CARBONS

. . . give greater controlled burning thus insuring More and Steadier Light.

THERE IS A LORRAINE CARBON TAILORED FOR YOUR SPECIFIC PROJECTION REQUIREMENT

Send necessary projection equipment data to guide us in recommending the Lorraine Carbons that will do your theatre or drive-in projection job better and More Economically.

LORRAINE CARBONS ARE CELLOPHANE WRAPPED TO INSURE A MOISTURE PROOF, AIRTIGHT PRODUCT

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EVERY PART REPLACEMENT, repair or overhaul need of your booth and accessory equipment, *resulting from normal use,* is covered by the RCA COMPREHENSIVE PARTS and REPAIR PLAN. With this all-inclusive coverage you are protected against manpower and parts shortages, high costs, repair delays, shutdowns. Check the advantages. Don't be without this valuable, low-cost, money-saving protection any longer.

Even Expendable Items Provided

You even get your entire requirements of many expendable items. Included are electron tubes for amplifiers and power supplies (including arc supply rectifiers), all exciter lamps, oil, film cement, lens cleaner and tissues. Arc lamp carbons and incandescent projection lamps are excluded. Booth spares are maintained.

Liberal Overhaul Provisions

Even major overhauls of projector mechanisms, intermittent movements and arc supply MG sets are provided under the RCA COMPREHENSIVE PARTS and REPAIR PLAN. In such cases the Plan covers all costs of factory or repair shop labor in addition to cost of parts. It also provides for loaner units without charge and for all shipping charges both ways.

It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. *Write for complete information.*



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319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

observer is incorrect; it should be *participator,* the idea being that the patron, while sitting in any part of the auditorium, should not have a feeling of being a remote spectator of scenes inside a picture frame, but that he is rather transported to the world of the story, with the action leaving the reality of life going on around him.

How can this be accomplished? Certainly not by reducing the picture size and

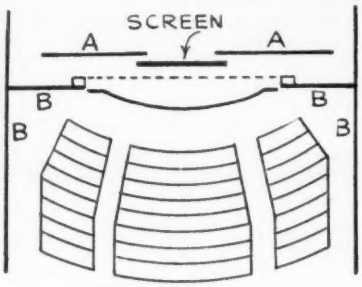


FIGURE 1—Diagram showing the screen surround by a luminous intermediate field "A" and by a luminous peripheral field "B" consisting of front and side walls.

surrounding it with pitch dark framing material inside an antiquated proscenium arch. Definitely, that procedure would seem to be directly opposite to the aim. The spectator should be made to feel that what is being unfolded before his eyes is very much what comes into his natural field of vision in real life. The picture on the screen should fill, in psycho-optical effect, his entire field of view without obstruction or intrusion by extraneous objects, lights, walls and frames.

Certainly this is a tall order to fill! It may never be *totally* accomplished; however, its practical requirements can probably be satisfied, and there is no reason why any device or procedure which promises *to lead* towards this final goal should not be completely exploited and improved.

When I mentioned above, that very little had been done to modernize the screen end of the motion picture theatre, I was referring to finished construction in the field. There has been considerable *theoretical* study and work on it. Hardy and determined souls have been steadily suggesting ways and means to change picture screen design and construction for quite a few years. But, perhaps inevitably, they have had to contend also with inertia, with reluctance to change.

RESULTS OF INVESTIGATIONS

Back in 1935 and 1936, the screen brightness committee of the SMPTE felt that viewing conditions were so bad that studies should be started on the relationship of screen brightness, screen size and screen masking to the visual functions and

the comfort of the theatre patron. Scientific information dealing with these relations was found to be very meagre; however, there was *general agreement that large dark masking areas surrounding the picture on the screen served only to increase glare and to produce eye fatigue.*

Investigation at that time not only served to point out these faults, but proved

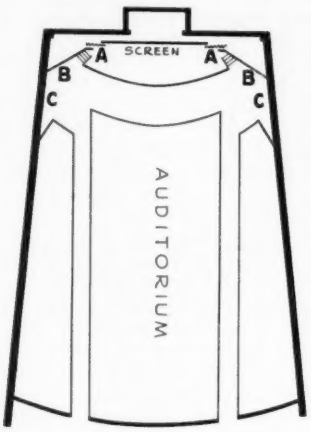


FIGURE 2—Actual construction embodying principles of Figure 1.

that the screen surroundings should have fairly definite values of brightness. It was found by actual tests that, for best results in achieving contrasts, relieving glare and increasing viewing comfort, not only the screen surround, but areas immediately beyond the surround should be illuminated sufficiently.

In fact, one of the experts even then recommended that the areas around the screen be set up as shown in *Figure* 1. The screen was to be surrounded by surfaces of brightness which *would start from the edges of the picture and gradually blend into the side walls of the theatre.* It

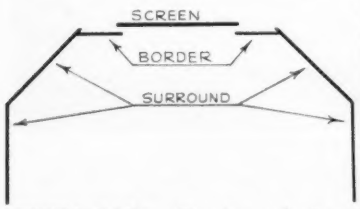


FIGURE 3—Relative position of screen, border and surround areas.

was suggested that sections *AA* could be very lightly colored drapes, and that sections *B* and *C* should be graded downward in brightness levels.

This particular concept is now being adopted more and more by progressively minded designers of new construction and modernization. *Figure* 2 shows a plan ap-



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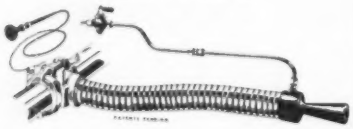
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plying these principles. The proscenium arch has been eliminated and the screen surround disappears and gradually blends (*A* to *B* to *C*) into the side walls of the auditorium.

During the last fifteen years a more concentrated effort was made by various agencies to investigate screen framing and viewing conditions on a more scientific basis, so that some logical conclusions might be developed. In September of 1951, the SMPTE published a new symposium on this exploration of "screen viewing factors" which should be of considerable interest to the exhibitor.

One series of tests consisted in trying to determine quantatively what values of brightness were preferred for the screen, the screen border, and the surrounding areas, as shown in *Figure* 3. All who viewed the projected pictures in the experiment were unanimous in indicating that *border brightness was of greatest importance*. All agreed that there seemed to be a need of certain border brightnesses corresponding to the various screen brightnesses. None of the observers desired a *zero* surround brightness (black). It was also generally conceded that the area around the picture surround should have a brightness equal to half that of the area bordering the image.

Figure 4 shows the relation between screen brightness and *border* brightness.

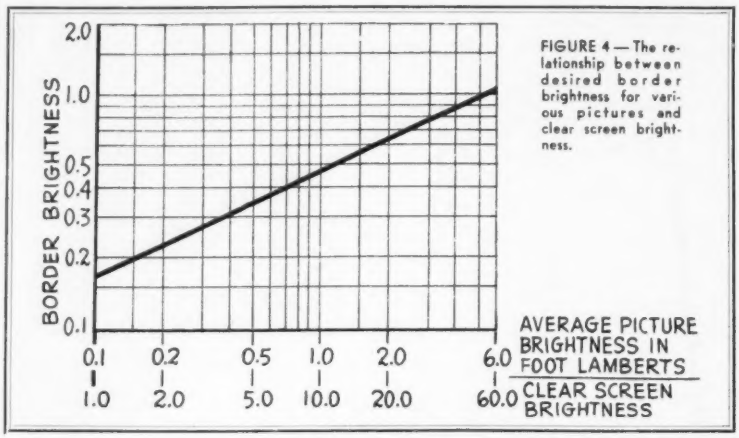


FIGURE 4 — The relationship between desired border brightness for various pictures and clear screen brightness.

It will be seen that the border brightness increases as the average picture brightness increases. For a clear screen brightness of 10 foot-lamberts, the border should have a brightness of 0.5 foot-lamberts, and areas immediately beyond the border should be illuminated to a brightness of at least 0.25 foot-lamberts. Surely this is a far cry from dead black borders and dull, dark areas at the front of the theatre!

There has been, of course, a problem as to a practicable method of eliminating the black border, and of illuminating this area and surrounding surfaces to the proper intensity. Various means have been suggested to produce some of these effects. Screens were built with translucent borders equipped with rows of lights to produce different levels of illumination. Borders were made of various light materials and then were illuminated artificially.

Coves were built behind screens and

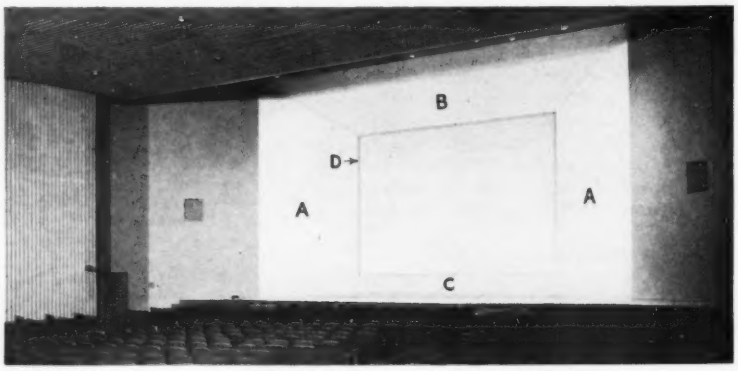


FIGURE 5—New type screen assembly which does not need black masking, having a luminous surround effected by reflected screen light under control of angled flanges and wings. Components of system are lettered for references in text.

provided with rows of reflecting lights. However, all of these efforts were found unsatisfactory principally because such separate lighting could not be controlled properly, and because at times the border brightness became considerably higher than the adjacent picture brightness, causing distortion and confusion.

Some years ago a scheme was devised and reported by Ben Schlanger, the theatre architect, that made it possible to eliminate the black border and also to provide a screen surround with illumination which consistenlty changed with variation in *picture* brightness. This was called the "synchrofield" method of extending marginal illumination and consisted of a series of specially designed plaster coves behind the partly translucent screen.

These coves extended beyond the screen and formed the whole front portion of the theatre. The areas which surrounded the screen varied in brightness, according to the subject matter (density) of the adjacent portion of the screen, and gave the illusion of being actually a part of the picture.

The only objections to this method were the expense involved in the construction, the loss of light in the translucent portion of the screen, and the severity of the resulting architectural decor.

Mr. Schlanger and his associates, persevering in their efforts, ultimately devised a new method which has overcome the faults of the older method. The simplicity of the idea is one of the reasons which should assure its success.

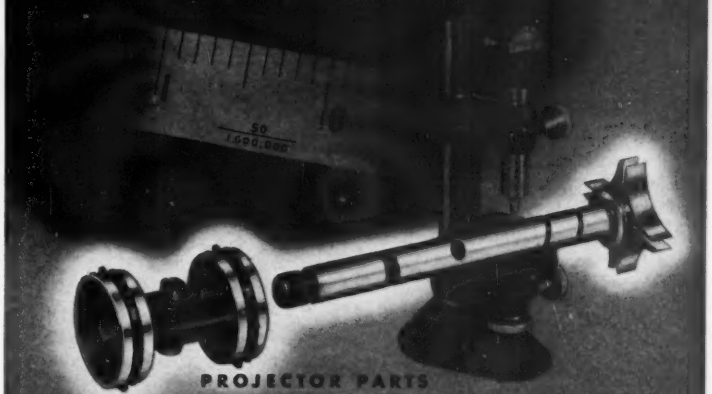
A SIMPLER SOLUTION

The new screen consists of a standard screen with peripheral extensions which are designed to produce all the optical improvements cited above, and also to make possible more dramatic subject presentation. *Figure* 5 indicates a screen of this type. The screen surrounds *A-A-B-C* begin at the edge of the projected picture and extend to the audience at an angle of 45° to the plane (surface) of the screen. The sides have a slight concave curvature toward the audience in order to control the quantity of screen light reflection, which is thus automatically synchronized with the picture brightness.

The surface of these wings consists of the same material as the screen-proper, and the sizes vary somewhat with different theatres. In previous efforts of this type, there always existed the problem of masking out the fuzziness and motion of the edges of the picture. In this new screen assembly, that problem was solved very neatly by allowing the edges of the picture to be projected upon four strips of screen material about 10 inches wide, and setting these at a very sharp angle to the projected

(*Continued on page* 38)

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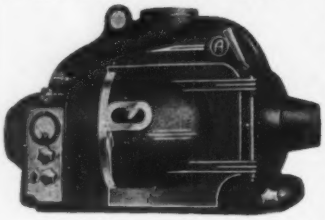
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OPERATION AND MAINTENANCE OF Theatre TV Equipment

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By AARON NADELL

8. Trad-Motiograph System

OF LATER development than the direct systems previously described in this series, Trad-Motiograph theatre television equipment has two receiver-projectors arranged on dual circuits for switch-over in case one fails, and is designed for complete use of a theatre sound system.

The equipment is divided into three units, which may be designated here as the receiver-monitor, the control cabinet, and the projection unit. The first two are always installed in the projection room. The third may also be located there (if the throw is not too great), or may be mounted on the balcony fascia, or suspended from the auditorium ceiling.

The receiver-monitor serves as a television receiver to take broadcasts from the air—Channels 2 to 13—and also as a monitor to control incoming programs received via telephone line or coaxial cable. Except for the monitoring feature and the provisions for wiring its output to the large-screen equipment, this unit might be regarded as a compact TV receiver.



FIGURE 1: The Trad-Motiograph receiver-monitor. This unit accepts and controls TV broadcasts on all channels from Channel 2 to 13. Alternatively, it can be used to control TV programs received over telephone or coaxial lines. It presents a small picture that guides the projectionist in making adjustments prior to switching on the large-screen image. This unit may be mounted anywhere in the projection room but is preferably located on the front wall within reach of a viewing port.



FIGURE 2: This is the Trad-Motiograph control cabinet through which the TV projector is remotely operated. It must be mounted on a projection room front wall, within reach of a viewing port, but such mounting is facilitated by the fact that the dimensions of this cabinet are only 8x4x3 inches. At center and right are the controls governing the performance of the projection tube; at left, the two switches that permit substitution of an emergency channel in event of equipment difficulty.

Locating the monitor-receiver in the projection room presents little difficulty. Almost any location is suitable. It can be mounted on any wall, so long as its small viewing screen is reasonably in line with the eyes of a projectionist of average height. It does not need front wall space, although this is highly desirable.

In operation, the projectionist tunes in his program, and adjusts picture and sound, exactly as in tuning any television receiver. Thereafter he is in a position to control the performance, not by means of the receiver monitor, but through the control cabinet. However, there may be some need to readjust the controls during the course of the show, and for that reason it is preferable to mount the receiver-monitor on the front wall within reach of a viewing

port so that the projectionist can manipulate its dials if need arises while simultaneously watching his large screen.

The control cabinet should be located within reach of a viewing port, for its dials control the performance of the projection tube circuits. To facilitate such mounting this cabinet is made very small—only 8x4x3 inches. Any theatre can find space enough for a unit that small on the front wall of its projection room.

From the control cabinet, two ¾-inch conduits run to the projection unit. This might be located in the projection room itself if throw and wall space permitted, and that, of course, would be the best location for it. Also, placing this unit in the projection room minimizes installation costs.

One of the two conduits carries the 110-volt a.c. supply and, in addition, the wires leading from the switches ("Unit No. 1" and "Unit No. 2") on the front panel of

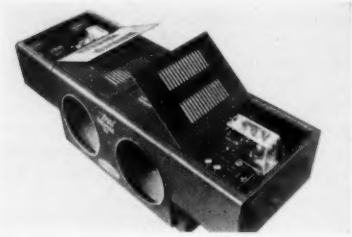


FIGURE 3: This twin-channel Trad-Motiograph projector may be mounted on the balcony fascia or suspended from the auditorium ceiling, or (in certain cases) installed in the projection room. It contains two TV projection tubes and optical systems, each with its own high-voltage and low-voltage supply circuits and vertical and horizontal sweep circuits. Blowers cool the projection tubes and the high tension circuits. Automatic provisions govern picture brightness and contrast independently of the projectionist, and also limit the high voltage to a safe level during intervals of no beam current (dark screen).

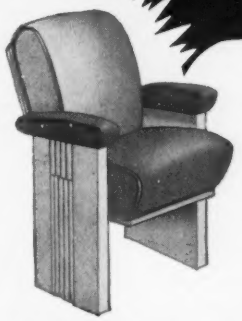
the control cabinet. These switches provide for changing over from one channel to another in event of equipment failure. The other conduit carries the TV picture and synchronizing information.

The emergency provisions are confined to the projection unit. There is no provision for failure in the receiver-monitor or in the control cabinet, since breakdown there is less likely than in the high-voltage circuits of the projector.

The projection apparatus consists in two units, either of which can be switched on or off separately. Warm-up time is 20 seconds (in case of an actual failure, the screen would be dark only that long).

Each of the two units of the projection cabinet consists of one cathode-ray tube operated at an accelerating potential of 30,000 volts; one Schmidt optical system

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The optical cabinet containing these twin facilities weighs a total of 250 pounds. The electrical circuits are readily available for servicing (*see Figure 3*). If the cabinet is mounted on the balcony fascia (a suitable and easily installed bracket is supplied for that purpose), the electrical components can be exposed by reaching down approximately 10 inches over the balcony rail and hinging back the protecting hoods. The optical adjustments (normally needed only during initial installation and occasionally in course of maintenance) are similarly accessible.

By proper use of the optical adjustments provided, need for tilting either the projection unit or the theatre screen is eliminated. The electronic focusing having been completed, the picture is next centered vertically and horizontally, and then optically focused to provide a sharp image at the center of the screen. Then the top and bottom of the picture, and its left and right side, are all brought into optical focus independently by means of controls provided.

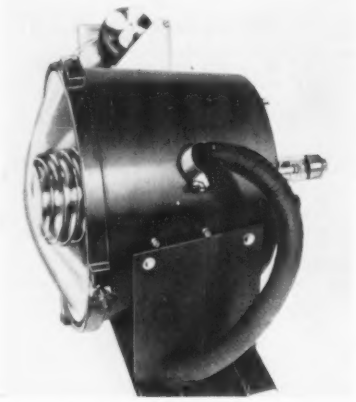


FIGURE 4: This is one of the two optical systems that are mounted in the unit shown in Figure 3. The face of the cathode ray tube looks toward a spherical mirror. The image is reflected from the mirror through a correcting plate to the theatre screen. By means of adjustments built into this unit, the screen image is centered vertically and horizontally without need for tilting either the theatre screen or the projector unit of Figure 3. Both electronic and optical provisions for focussing are part of this equipment.

Special features of the projection unit include blowers that cool the cathode ray tubes and the high voltage supply circuits, thus reducing possibility of equipment breakdown; and a special circuit which performs the double function of minimizing chance of breakdown and of automatically maintaining picture quality (details of this circuit are for the present veiled in patent office secrecy). It provides automatic brightness control, freeing the projectionist from the need to watch and readjust picture brightness or contrast. It thus represents an effort to guard against "blooming" of highlights.

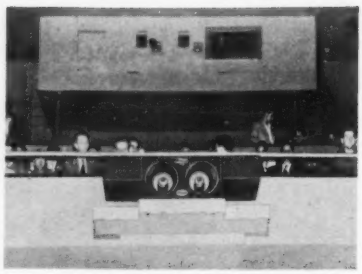


FIGURE 5: The projector unit of Figure 3 is here shown as installed in the Walter Reade Circuit's St. James theatre in Asbury Park, N. J.

The same circuit simultaneously controls the anode voltage of the CR tube, holding this down to safe limits, particularly during dark sequences when the voltage tends to rise because the beam current is cut off. The automatic voltage regulation controls this tendency and thus operates to protect the equipment against arc-over and possible damage.

The system does not include theatre sound components in presumption that this already exists. The TV sound is wired to the regular amplifiers, the receiver-monitor being designed to match the input circuits of a modern sound installation.

Among other features of this equipment is extensive use of multi-prong plug-in connectors to reduce the labor and therefore the cost of installation, and in addition to facilitate servicing.

An installation of Trad-Motiograph equipment examined by the writer in the Walter Reade circuit's St. James theatre in Asbury Park, N. J., is regarded by manager and projectionists alike as just another item of the theatre's fittings. The manager, Miss Helen Colocousis, thinks theatre TV is now a problem of program material rather than of equipment. When she has suitable—*exclusive*—program material, she can fill her large theatre at advanced prices, she said. The regular theatre screen is used, and TV screen brightness is estimated by manager and projectionists at between ⅔s and ¾s that of motion picture projection.

Standard equipment provides a screen image 20 feet wide, with a throw limited to a range of 35 to 90 feet. For a screen image 24 feet wide, and a projection throw 90 to 150 feet, special equipment is available.

[*Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to* BETTER THEATRES *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—ED.]

Working Toward A Better Image

(*Continued from page* 35)

light. The images of the edges of the picture produced on these strips are reflected away from the audience and therefore are not visible to them. The picture area thus terminates without impression of an "edge."

This new type of screen lends itself specifically to the newer style of auditorium architecture, where the screen wings can be blended into the side wall surfaces, thus helping to achieve in a simple way the unification of the viewing area and the screen. It may also be adapted to many older theatres without going into elaborate construction and decorative modifications.

Elimination of screen masking, combined with the large screen trend and a self-illuminating picture surround, provides means of presenting motion pictures in theatres far more effectively. When a motion picture performance dominating the front end of the auditorium, practically filling the spectators' field of vision, making its illusion intimate, can be made the usual thing, we shall have good grounds for expecting new, more convincing effects in cinematography, to the end that motion pictures, as presented in a theatre, will far surpass themselves.

[*Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.*—ED.]

Mr. Schlanger Takes a Trip

(*Continued from page* 11)

screen performance are distractions to be got rid of. They are such as painted decorations, drapes and lighting fixtures which reveal themselves by contrast in color and intensity against the background of the walls, and exposed light sources must be eliminated.

Painted decorations should be completely painted over to blend with the main wall color. Where it is absolutely necessary to retain draperies, they should be of a color least in contrast to the background.

Another form of distraction consists in deep niches, panels and bold ornamental projections. It is advisable to fill such recesses and make them flush with the main wall surface, and to reduce bold projections to a flush effect. Where projections are part of the structural supports, the shadows thereby created can be eliminated by splay treatments (*see* 1952 BETTER THEATRES GUIDE, *page* 12).

Where the auditorium walls are broken

up, in pattern, by columns, pilasters, panels, bands, etc., the new painting work should cover all of these parts *without* accentuating any of the detail in contrasting shades of color. The accenting of details, or repeated forms, tends to create a yardstick of distance measurement, thereby making the picture seem farther away from the viewer. When all of the side walls seen in conjunction with the picture are neutralized into one overall tone, the viewer experiences a sense of "picture intimacy," or *presence*.

By eliminating dark surrounds from the picture, and by repainting the wall surfaces as herein recommended, a sufficient amount of ambient light is supplied to the auditorium during the picture projection period. However, during the darker sequences, additional secondary lighting is required. For this purpose, concealed light sources are recommended.

These light sources should be located so as to cast light only on the floor and seats, avoiding any spill of their light on critical areas of walls. They can also be used effectively for aisle lighting.

It is advisable to try the lowest wattage possible for the lamps because of the long operating period required, and the warmer tint which is characteristic of low wattage white lamps. The use of tinted or otherwise colored lamps is not advisable because of the additional current required due to the relative inefficiency of such lamps. In any case, colored lighting loses its emphasis when concealed light sources are used.

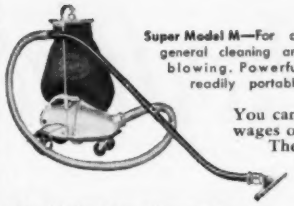
CEILING LIGHT SOURCES

The ceiling is the best location for these units, especially where there is an attic catwalk which permits access from above for relamping. These fixtures are usually recessed into the ceiling, the bottom of the fixture flush with the ceiling. It is important to have top access built into these fixtures. Where attic access does not exist, it may be possible to suspend these fixtures on stems for relamping from below, provided that the fixtures do not obstruct the projection beam or invade vision of the picture. The length of the stems of these fixtures will thus vary with the distance from floor to ceiling, and spacing of the fixtures is determined by their light spreading characteristics.

The diameter of the opening at the bottom of these fixtures should be no larger than required for relamping. The lamp should set far enough into the fixture so that the light source is not visible from any normal screen viewing angle.

Internal surfaces of the fixture which reveal reflections of the light source produce an objectionable glare; this is usually remedied by the use of two or more hori-

(*Continued on page* 44)



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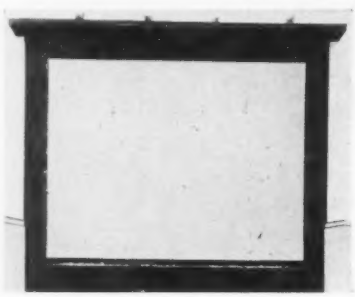
about Products . .

★ news and views of the market and its sources of supply

Screen Surface of Vitreous Enamel For New or Present Drive-In Towers

STEEL PLATES with a screen surface of vitreous enamel fused on at a temperature of 1700° Fahrenheit, for mounting on existing or new drive-in screen towers, have been announced by Poblocki & Sons, Milwaukee. The material is marketed as "Permascreen."

The announcement states that the enamel surface on steel for drive-in screen



Pictured above is a 13-year-old drive-in screen with "Kicked-up" spots which can get larger each year, and then have to be scraped or burned off before repainting. This screen has regularly been repainted once each year.

purposes was developed to eliminate paint as the light reflecting material. The manufacturer asserts:

"It is false economy to scrape off kicked-up spots so as to bare the under surface, then apply two or more coats of paint. What actually should be done, about July 1st, is to burn off all paint to the bare surface and apply one coat of primer and two coats of paint."

The surface of the "Permascreen" is not subject to yellowing, the announcement indicates, and it therefore retains its original characteristics of reflection without periodic refinishing.

ADAPTATION TO PRESENT TOWERS

It is pointed out that the "Permascreen" plates can be installed directly on the screen surface of existing structures, while on new towers they are fastened to the frame to form the entire surface structure of the screen area.

The announcement further declares that the material can be installed on existing towers as a repair item and need not be capitalized.

Shortage Precautions Added to Sound Service

IN A PROGRAM to assist service contract exhibitors in taking precautions against possible sound equipment parts shortages later on, the RCA Service Company, Camden, N. J., has supplied its field technicians a comprehensive checklist. The program features a four-point questionnaire covering scores of separate checkpoints on amplifiers, stage speaker equipment, motors, soundheads, and sound control units, and a guide for emergency procedures. These comprehensive checks will be completed by RCA technicians during their calls on theatres having service contracts.

In commenting on the sound check-up program, W. L. Jones, vice-president in charge of the technical products division, said:

"New equipment shortages, scarcity of raw material and replacement parts, and a decrease in available skilled manpower, make it more important now than ever before to keep theatre equipment in top-notch condition while men and material to do the job are still available. We want to give maximum satisfaction to the exhibitor by furnishing the best sound reproduction for his patrons."

Slide Attachment for Strong H. I. Spotlamp

AN ATTACHMENT for projection of song and advertising slides has been developed by the Strong Electric Corporation, Toledo, for use with the company's "Trouper" high-intensity arc spotlamp, which is designed to project a sharp image up to 22 feet wide.

The "Trouper" plugs into any 110-volt outlet, with an adjustable, self-regulating



transformer as part of the base. The arc is rated to burn 80 minutes without retrimming, and is automatically controlled.

Descriptive literature is available from the company (44 City Park Avenue).

Improved In-Car Speakers Featured in New Catalog

NEW DRIVE-IN speakers, and a variety of directional signs for drive-ins, are announced by the Dawo Corporation, Toledo, in a brochure which describes and pictures models available in each classification.

The in-car speaker equipment has speaker case and junction box made of sand-cast aluminum with baked-on hammerloid finish. The speaker contains a press fit ground magnet and sets in a special mount designed to prevent warping of the cone. The cone itself is weather-treated, while the case has full water drainage both at the cone level and also at the case bottom.

Speakers are available with or without a built-in ramp light in the junction box. The light has waterproof, nylon-enveloped sockets. The junction box has a heavy-duty matching transformer and is equipped with an enclosed terminal strip for connecting and disconnecting speakers. It is designed

sell every show



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FREE AND EASY

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. You'll save time—be able to detail your requirements — by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience. This department appears at page 19.

to fit any pipe from 1½ to 2⅜ inches in outside diameter without adaptors.

It is stated that this speaker can be purchased through dealers of The Ballantyne Company, Omaha, manufacturers of the "Soundmaster" line of sound equipment.

In addition, the speaker line includes a model for car-side post mounting, or attachment to a wall, as in the refreshment building.

The directional signs, which are designed for mounting on posts, fences or walls, are available to indicate entrance and exits, designate restrooms, show ramp number and whether ramp is full, and for other similar purposes.

Light boxes are made of sand-cast aluminum with brown hamerloid finish, measure 14x9x5 inches, and are designed to fit standard piping. Light sockets are waterproof. Glass sign inserts can be had to extend in either a horizontal or vertical direction. Apertures at the bottom of the light box provide for illumination of ground beneath.

Emergency Light Powered By a Glass Jar Battery

A SELF-CHARGING battery emergency floodlight with lamps removable for remote use, has been announced by the Carpenter Manufacturing Company, Boston. Marketed as the "Watchmaster," the equipment employs a glass jar battery made with heavy lead plates, hard rubber separators, and patented leakproof terminals, with automatic filling control. A built-in trickle charger maintains specific gravity between emergencies, and the built-in charger restores the battery for the next emergency.



There is a choice of floodlights or sealed beam lamp heads, and also of condulet connection for permanent wiring, or cord and plug attachment for semi-portable installation.

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PANTEX SCREENS
NOW IN USE AT 80% OF THE THEATRES ON TIMES SQ. AND ON 42nd ST!
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ALWAYS FIRST WHERE QUALITY COUNTS

Invisible Hand Stamp To Prevent Gate-Crashing

A LUMINOUS stamp for identifying paid patrons when they leave the theatre temporarily, has been added to the black-light products line of the Strob-lite Company, New York, N. Y., suppliers of both luminescent paints and black-light fixtures.

In application of the device, the hand of an outgoing patron is stamped with ink invisible under ordinary light; upon returning, the patron places his hand under an "ultra-blue" lamp, which brings out the stamp mark. The ink itself is harmless to the skin and will not stain clothing, the manufacturer points out.

A complete Stroblite "Identifier Kit" contains a 15-watt "ultra-blue" lamp in a metal housing, with special tube light and "ultra-blue" filter glass; a metal stand for mounting lamp, an extra 15-watt replacement tube, one quart of invisible body-stamping ink, one stamp pad, and one rubber stamp with the word *Pass*. A brochure on the method is available from the company (35 West 52nd Street).

•

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct — or use the Theatre Supply Mart Postcard (page 19) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectioned displays and Glass-in-Frame equipment.

Anders Company, G. C.: Literature on carbon savers.

Ballantyne Company: Cata og on packaged equipment for drive-in theatres.

Breuer Electric Manufacturing Company: Bulletin #597 on vacuum cleaning equipment.

Coca-Cola Company, The: Literature on vending methods and money-making details.

Cretors & Company: Information on popcorn machines.

General Electric Company: Folder on aluminum voice-coils for in-car speakers.

GoldE Manufacturing Company: Bulletin #467 on ticket dispensers.

Griggs Equipment Company: Catalog on new models of auditorium chairs.

Kollmorgen Optical Corporation: Bulletins Nos. 207 and 209 on projection lenses.

Manley, Inc.: Booklet on "How to Make Big Profits from Popcorn."

Poblocki & Sons: Literature on drive-in traffic control signs and debris cart.

RCA Service Company: Information on repair and replacement parts service.

Robin, Inc., J. E.: Bulletin on motor-generators.

Strong Electric Corporation: Literature or free demonstration of rectifiers.

Wagner Sign Service, Inc.: Catalog on changeable copy display equipment.

Walky-Service Company: Literature on portable vending equipment for drive-ins.

IN PUBLIC RELATIONS POST

Appointment of William J. Duchaine, former editor of the Escanaba (Mich.) *Daily Press*, to the position of public relations director of the American Playground Device Company, Anderson, Ind., has been announced by Norman R. Miller, vice-president. Mr. Duchaine was closely identified with the Nahma, Mich., community which the playground equipment manufacturer purchased last year to save the town from extinction due to removal of its main industry. The company, makers of many types of playground devices installed at drive-ins, is constructing a plant at Nahma for manufacturing operations there as well as at Anderson.



William J. Duchaine

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ELECTRIC SOLDERING "GUN"

A new soldering gun has been marketed by Wen Products, Inc., Chicago. A transformer type, the device is said to heat in 3 to 5 seconds when the trigger is pressed, and to cool promptly upon release of the trigger. A built-in spotlight illuminates the work. The gun is rated to operate at 250 watts, on 110-120 volt a. c. current.

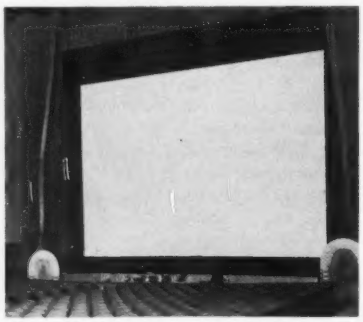
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FABRIC MENDER OFFERED

As a means of patching torn or worn upholstery, draperies, clothing, etc., Johnson Products Co. of 5350 Broadway, Chicago 40, Ill., is offering a new material called "Magic Fabric Mender." Packaged in tubes, the product is said to make "invisible" mends on wool, silk, cotton, etc.

•

NEW 43-FOOT SCREEN . . .



New 43 x 31-foot screen installed in the New York Paramount theatre on Broadway. The Raytone Pantex all-vinyl screen is of this size to provide for occasional increase of the picture size with the theatre's Magnascope equipment.

NEW LITERATURE

Dimming Equipment: Two new bulletins featuring their line of Powerstat light dimming equipment have just been released by the Superior Electric Company, Bristol, Conn. Bulletin D851N deals with standard non-interlocking dimmers; Bulletin D651P describes the line of redesigned packaged dimmers. Both releases picture the equipment and supply circuit diagrams. There are also charts to help in the selection of the types and sizes.

Air Diffusers: A new, 64-page selection manual to simplify choice of proper air diffusers in air conditioning systems has been announced by Anemostat Corporation of America, 10 East 39th Street, New York, N. Y. Photographs, data tables and case examples are included.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Atla.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vaucouver, B.C.; 185 Portage, Winnipeg, Man.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Atla.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.

S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

U. S. dealers appear on page 20.

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

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Two new executive appointments have been announced for the American Seating Company, Grand Rapids, Mich., by JAMES M. VERMEULEN, vice president and general sales manager. HENRY F. SCHAEFER has been promoted to branch manager at San Francisco, and also assigned to the newly created post of assistant divisional manager of the company's West Coast Division. Succeeding Mr. Schaefer as manager of the Empire State Branch organization is EDWARD H. HENEVELD. Mr. Schaefer has been with the company eighteen years, beginning in the Research and Traffic Department. Mr. Heneveld came to the company in 1942, starting in the Industrial Relations Division.



Henry F. Schaefer

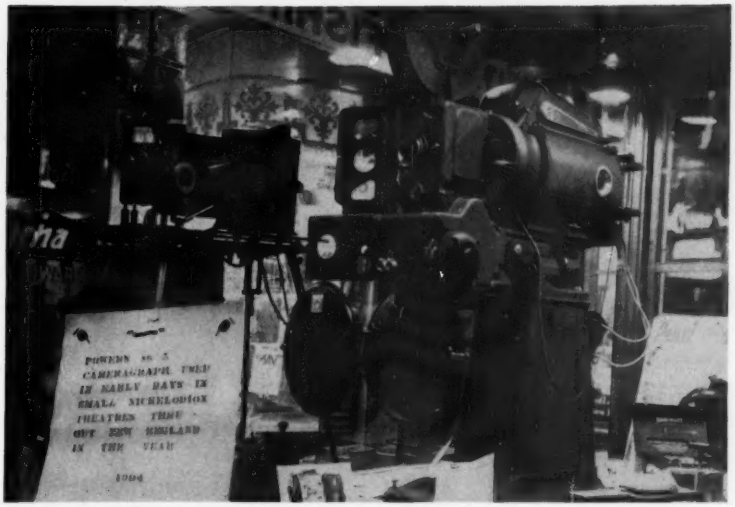


Edward H. Heneveld

E. J. BAUGHMAN has been named West Coast representative of General Precision Laboratory, Pleasantville, N. Y., for television equipment sales. MR. BAUGHMAN has been in electrical engineering and sales in the Far West for over 30 years. He will handle sales of GPL image orthicon camera chains, television recorders, switching and control units, projectors and various specialized TV components.

Thirty-two salesmen of the RCA Engineering Products Department have been named members of the department's Sales Leaders Club for exceeding quotas during 1951. Nineteen field sales appointments were also announced and included: *Visual equipment*—R. L. DONAHUE, Cleveland, and E. M. KEATING, New York; *Film recording*—J. V. LEAHY, New York.

Local 439, Projectionists Union, IATSE, New London, Conn., has elected the following officers: president, JAMES B. MCCLELLAN; vice president and recording secretary, ROBERT H. HYDE; financial secretary, JOHN KANE; business agent, FRED NOWELL; board of trustees, CLEARY PATERSON, LESLIE NOWELL, IRWIN DAWLEY; executive board, LESLIE NOWELL, DAWLEY and PATERSON.



While the theatre in Claremont, N. H., was getting a new projection and sound installation, manager Perley Lavell, himself a projectionist, arranged this exhibit of modern and early pictures for a prominent store window. It contrasts the Magnet's new Century projectors with the earliest models of Nicholas Power projectors. Mr. Lavell operated such a Power mechanism in a nickelodeon in the early days of motion pictures. The Magnet's new equipment includes a Century sound system. The equipment was installed by Massachusetts Theatre Equipment Co. of Boston.

REX WOOTEN has reopened his rebuilt Lantex theatre, Llano, Tex., which was gutted by fire last summer. The auditorium is 60 feet longer, and the lobby three times larger than those of the former Lantex. A 4-ton US Airco air conditioner has also been installed.

EVERETTE LEON (Dink) HURT, SR., projectionist at Loew's State theatre, Memphis, Tenn., for many years, died recently of a heart ailment at the age of 56. He was for 12 years business agent of the Memphis projectionists' local.

JOHN M. SIMS, sales manager of theatre television for General Precision Laboratory, has been named to the Federal Legislation Committee of the Theatre Equipment and Supply Manufacturers' Association, according to an announcement by J. R. HOFF, TESMA president. The committee was formed to study and report on proposed legislative measures affecting the trade, and also to analyze the effects of approved legislation.

CHARLES H. RUKAS, sales representative in the New England territory, for the Heywood-Wakefield Company, Gardner, Mass., has been appointed regional sales manager of the Central District of the Public Seating Division, with headquarters at 666 Lake Shore Drive, Chicago. Mr. Rukas has been succeeded by A. WALLACE CHESLEY, JR., since 1947 a salesman for the company in the New York area.

FRANK KINSORA of the Palms State theatre, Detroit, has been re-elected president of IATSE Local 199. ROGER M. KENNEDY was re-elected business agent; GIL LIGHT, vice president; THOMAS O'TOOLE, recording secretary; J. SULLIVAN, treasurer; ROY RUBEN, financial secretary and SAMUEL J. COMELLA, sergeant-at-arms.

BEN L. ROSENBERG, formerly with New England Theatres, is the new head of Penn Paramount Theatres in Northeastern Pennsylvania, succeeding LOUIS J. FINSKE, who has left that post to go with Florida State Theatres, Jacksonville.

In managerial changes at Warner Bros. theatres in Philadelphia, ELMER RISLEY moves from the 60th Street Imperial to the Keystone, replacing DICK BROWN, who has left the company; WILLIAM RYDER goes from the 2nd Street Imperial to the Imperial on 60th Street, with JIM HOWE, assistant manager of the Astor, moving to the 2nd Street House as manager.

The Compass (Wolfberg) drive-ins in Denver, Colo., have opened for the season with these managers: L. J. ALBERTINI and JACK WODELL, back at the East and North, respectively; GENE PEDICINO at the West

after 18 months in the Navy; and ROBERT LOTITO, former Aladdin manger, returning to the South.

LEWIS G. YOST, projectionist and acting president of the Central Labor Union in Reading, Pa., has been elected treasurer of the board of trustees of the Community General Hospital there.

The Moonlight Open-Air drive-in, owned by JAMES RIZZO at West Wyoming, Pa., was scheduled for opening April 5, with Milgram Theatres, Inc., Philadelphia, handling the booking and buying for the 432-car operation.

SID STANLEY, who managed the Fays theatre in Philadelphia when the house was operated by SAM STIEFEL, has returned to the industry to manage the Uptown, taken over recently by Mr. Stiefel.

After many years as assistant manager at the Art Cinema, Pittsburgh, JOE MAZZI has been named manager of Stern Brothers' modernized Grant theatre at Millvale.

DON HASSAD, assistant manager of the Oriental, Portland, Oregon, is now in a similar capacity at the Paramount. He replaces JERRY PROCTOR, now manager of the Kiggins in Vancouver, Wash.

DAVE WILLIG, former owner of the Auto-Vision, East Greenbush, Mass., and now operating a drive-in at Springfield, is booking this season for the Sara-Pla drive-in, between Saranac Lake and Lake Placid, N. Y.

GEORGE SEED, manager of the Fabian circuit's Cohoes theatre, has been appointed supervisor for the three Fabian drive-ins in the Albany, N. Y., area, succeeding LEO ROSEN, who has gone to the home office in New York.

The 400-car Look-Out drive-in has been opened at Chattanooga, Tenn.

The Fairfax Theatre, Jacksonville, has reopened after undergoing improvements, including installation of an RCA plastic screen and booth equipment.

JOE DOBBS, former assistant manager of the Pasco, Dade City, Fla., is now manager of the Starlite drive-in, Wauchula, Fla.

LOUIS CRAIG has been named manager of the Park and Ocean drive-in at Crestview, Fla.

The Rifkin circuit has taken a lease on the Pike Drive-In, Johnston, R. I., marking the fourth drive-in under the Rifkin banner.

Getting into the Drive-In Business

(*Continued from page* 15)

pumped out every year. One never knows just how much sludge has collected, and it is better to get the tank clean at a convenient time than to have the system back up during operating hours. For a drive-in operating only seven or eight months a year, it should be necessary to have it pumped out only every other year.

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¶ ELECTRIC SERVICE

At this point, electrical power requirements need be considered only to the extent of making sure that the right kind of service can be obtained, and of arranging for bringing it into the property. The other phases of it will be dealt with in their proper place later in the series.

A drive-in ought to have 220-volt service. Best of all, if available, is three-phase, four-wire service at 208 volts, from transformer to main panel. This would mean savings in both wire and motor-generator cost for projection, particularly if the larger reflector lamps were used, and with a picture well over 50 feet wide (and a 600-car drive-in should not have a smaller one), such projection light sources are urgently recommended, as will be seen when projection provisions are dealt with in a later article.

With this article we have covered the preliminary ground. In the next one we start on actual plot planning and the earth-moving job.

•

Mr. Schlanger Takes a Trip

(*Continued from page* 39)

zontal projecting rings attached to the internal wall of the fixture, near the bottom. Vertical louvres for this purpose are not effective since their surfaces are highlighted by the light source. Where bottom access fixtures are used, the clear opening between horizontal louvres should permit the insertion of a relamping pole device.

Existing lighting fixtures of the exposed lamp type on the main ceiling or balcony soffits should be removed, or at least discontinued except for *intermission* lighting.

All cove lighting in the auditorium ceiling or balcony soffits, or on auditorium walls, should not be used during the projection period. These light sources are very costly when kept in operation for long periods of time, and they reduce ability to concentrate on the screen performance. Although cove lighting is very effective for *intermission* lighting, a separate set of downlights of the concealed type is more economical in operation and maintenance.

During intermission, it is also desirable to use *accent* lighting, such as flood and spot lighting of stage and screen curtains, or other draped areas. It is also possible to project lighting effects by means of a stereopticon, using colored slides. Projected lighting effects supply both illumination and effects desirable for intermissions, especially when they can be accompanied by music, such as non-sync.

Accent lighting can be economically achieved by the use of lamps having the reflecting silvered surfaces as part of the lamp. These lamps do not require any special fixture housings; they can be readily concealed behind breaks in wall or ceiling surfaces. They are usually mounted on electric conduit strips, spaced as required. Colored light is easily obtained by the use of glass filter holders which snap directly on to the face of the lamp. A swivel socket fixture makes it possible to adjust the direction of the light beam conviently.

LIGHT LEAKAGE

Some other disturbing factors in auditorium lighting are "light leakages" on the projection screen, and aisle lighting fixtures which show the light source or reflections therefrom.

Light leakage may come from projection portholes, chair aisle lights, and wall and ceiling fixtures, as well as through openings from lobbies or foyers. Infiltration of daylight must be avoided.

A simple test to ascertain the sources of light leakage is to darken the auditorium completely, with the exception of all of the projection period light sources, including aisle lighting. The observer should stand on the stage or platform, with his back to the screen, moving from side to side for the full width of screen and carefully endeavoring to detect other sources of light. All stray light which falls upon the screen must be eliminated by shielding or discontinuing use of the sources.

The most penetrating light leakage is that of daylight. The usual remedy for this has been curtains. However, these are not desirable because of the maintenance and need of repeated adjustment. Opaque, permanent shielding partitions are a practical solution for the daylight problem.

Doors which are intended to close off the auditorium from adjoining spaces should not be kept open during the picture projection period; and all doors leading to the exterior should have astragals and weather stripping to seal off daylight.



"Want a light, mister?"

Want a really
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regardless of how big it may be?
That's easy! Simply install the

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75 to 130 ampere high intensity reflector type

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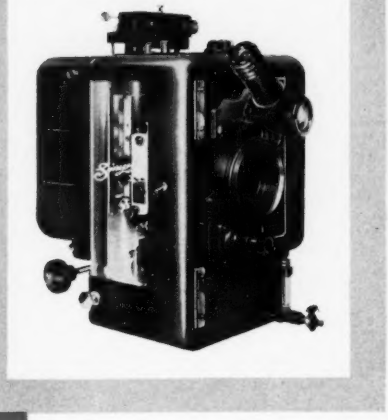
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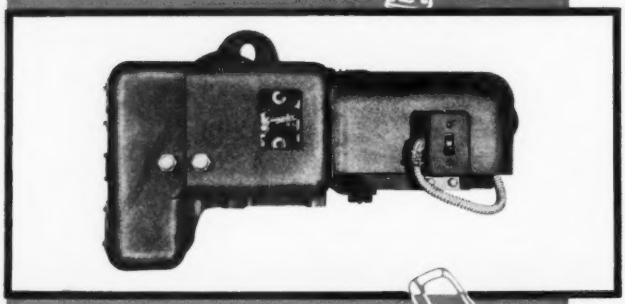
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"THERE'S A BRANCH NEAR YOU"

3 makes a crowd!





Your projectors . . . your sound systems . . . your in-a-car speakers.

These three, more than any other drive-in equipment, are what makes a crowd . . . A happy, satisfied crowd . . . A crowd that will return to your theatre time after time to enjoy fine motion picture entertainment.

The crowd-wise, profit-wise theatre owner will see to it, therefore, that his projector, soundhead and speakers are the finest! . . . And throughout the world, there is none finer than SIMPLEX!

SIMPLEX PROJECTORS for the thrillingly bright picture patrons demand . . . the steady, flicker-free picture patrons will return to see!

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SIMPLEX IN-A-CAR SPEAKERS for consistently superior performance under all weather conditions! Built to assure perfect, uninterrupted reception!

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